

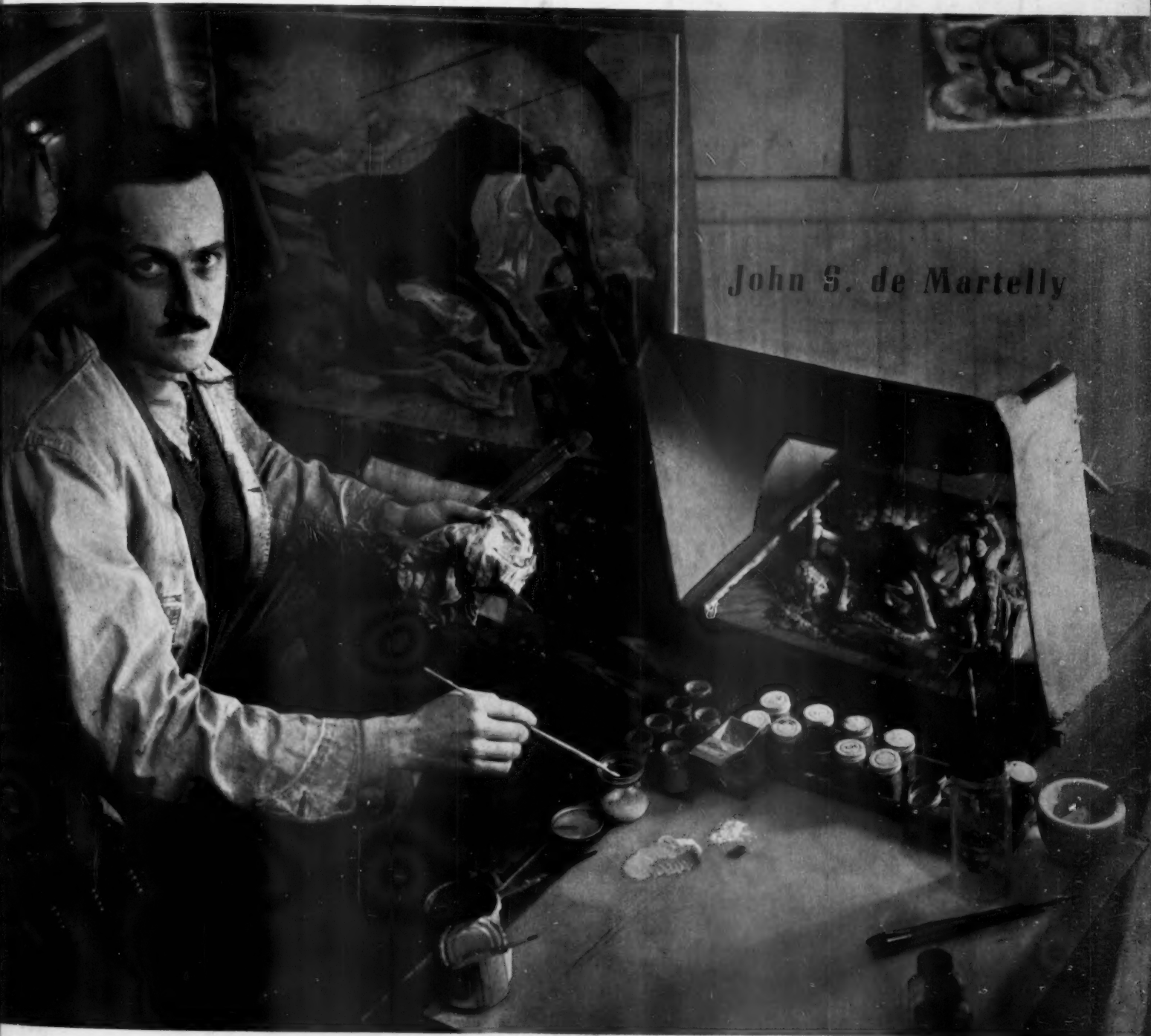
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AMERICAN ARTIST



John S. de Martelly

The Art Magazine written by Artists

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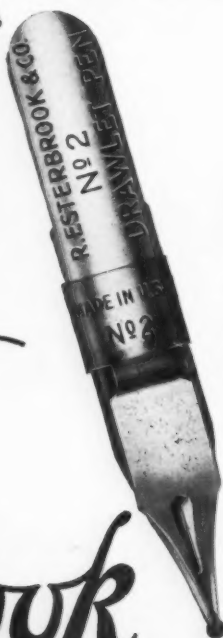
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Ernest W. Watson—EDITORS—Arthur L. Guptill

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RIDE-A-COCK-HORSE • PAINTING IN OIL TEMPERA BY JOHN S. de MARTELLY

*Reproduction of Paintings
Courtesy of
Associated American Artists' Galleries*

John S. de Martelly, like Benton, whose methods were demonstrated in the March 1940 *AMERICAN ARTIST*, has adopted the method identified with some of the Renaissance Masters. It involves the development of the subject in clay or wax and then painting it in natural colors to serve as a model in the creation of the picture on canvas. Of this procedure de Martelly says, "The picture logic that the model contains is no end of help and establishes itself as a most certain technical aid to the development of the painting of the panel"

John S. de Martelly

describes his painting methods

IN PREPARING GESSO PANELS for painting it is best to select untempered pressed wood; that, being more porous, has a surface to accept the adhesion of the glue in the gesso. Untempered pressed wood—Johns-Manville's is good—is much more absorbent and, in my experience, a little less prone to warp than the harder, tempered variety.

The gesso is a mixture of rabbit skin glue and whiting. The glue should be allowed to soak in a pan of water overnight and soften to a thick, rubbery state. It is next melted in a double boiler and then mixed with water, one part glue to sixteen of water. To this mixture seven to ten parts of whiting should be added. The whiting is sieved or aerated after measuring in a separate can or jar, slowly mixing into the warm glue-water. This is stirred in a slow circular motion with a spatula, knife, or smooth stick until a creamy, even consistency is obtained. The panel should be ready and the surface free of dirt, dust and grease. Even fingerprints on the surface will sometimes cause the gesso to pull away. A little alcohol brushed on or rubbed on with a cloth and allowed to dry will clean it well and open the pores for the glue or gesso.

There are many ways of applying the gesso to gain the proper thickness on the panel; some require many coats in thin layers, some a fewer number of thicker coats, with the use of plaster in the glue to make a pasty form of gesso which is spread out with a trowel or wood block. It is a very simple process and requires only care and moderate skill to get the satin-like surface on a gesso panel. It is very seldom that sandpaper is necessary to finish it. At all times it is expedient to gesso

both the back and the front of the panel, even when using a cloth covering. The panel should be placed on a flat surface and the gesso poured from a cup onto the center of the panel—enough to approximate the coverage. Then with a soft brush work out to the four edges, brushing out evenly. The principle here is to create an even tension from the center of the panel to the four edges, as the part receiving the gesso first will be the first to dry and therefore the first to shrink. If one does not consider this, there is little possibility of ever getting an unbacked panel free from warp or torque. (The painting of *Looking at the Sunshine* was painted on pressed wood $\frac{1}{4}$ -inch thick, 38 x 48 inches, covered with a light canvas. It was in a state of painting for two years and is free from the slightest warp. It has no backing upon it, and has been exposed to the wettest of weather in New Hampshire and the hottest in Kansas.)

Gluing canvas upon the panel before gessoing gives not only added strength but provides texture and gives quality to the transparent glazes in the middle tones and darks where the painting will be thin. On a perfectly smooth ground these middle tones and darks profit greatly by the effect produced by the color and oil falling in attractive darker spots between the threads of the weave. Where the pigment is put on thicker the impasto brushwork takes care of the desired texture. Of course the use of canvas is not necessary but it certainly achieves an effect worth the trouble. Even when canvas has been used for the sake of this textural effect there will be passages in the painting where a smooth surface is preferred; that area can be smoothed with fine steel wool or a sharp palette knife and a coat of thick white emulsion applied to fill the indentation. (Emulsion ground into the white powder until it makes a paper edge point when pulled up with a knife from the palette.)

But to get back to the gesso. As the gesso passes the jelly state toward setting, test on the panel edge. Begin with a pad made of smooth cloth, slightly dampened at the edge, and finish with flat palm working circularly, pressing firmly, making the top coat into a satiny, even surface. This operation is achieved through the use of friction, rather than downward pressure. As the surface dries, the cloth must be redampened before rubbing again. This actually moves a filmy layer over irregularities. Care, however, must be taken not to do this too soon, for it will develop drift and will not give a flat surface.

To complete the panel give it a coat of thin glue-water and titanium oxide or zinc white. (Less than 16 parts of water to one of glue, enough white to make solution milky.)



Three-dimensional model for *Ride-a-Cock-Horse*

Photo by Henry Goode

March 1941

Looking at the Sunshine

The three-dimensional model below and the lithograph at the right were preliminary stages in the development of the painting reproduced on the opposite page; the lithograph as an intermediate stage serving for the study of values and detail



Lithograph—courtesy American Artists' Galleries

The drawing is transferred to the panel by rubbing a little dry earth color on the back of the drawing, and with a bone stylus or pencil, marking it through to the white panel. One can then pick out the design or drawing with india ink, and dust away the tracing color; or, as I often do, draw with a very thin glue-water, mixed with a neutral earth color or red brown according to the color scheme of the painting.

The picture logic that the model contains is no end of help and establishes itself as a most certain technical aid to the development of the painting of the panel. The model gives us the relationships of the individual parts in their corresponding planes as they will appear in the painting. We may draw directly from them, or, it may be that the original transfer of the drawing on the panel has been carefully enough done to be sufficient. However, the combination of these two elements hold something which neither could give individually.

This way of working does not limit the artist's creative processes as some have maintained. At any time, for any need, the actual thing being painted may be substituted for the model, and at all times the adjustments and comparisons with nature have been set as form and color (in space) in the model.

It is a misunderstanding that employment of such facilities is apt to develop a regurgitated nature painter. Quite the contrary! My source of findings is the same as that of anyone who records solely from nature. This method is related much more closely to the picture and to its sources. Many of the drawings, sketches and color studies are in detail.

Many times I have developed the picture through the means of lithography (making a lithograph of the study before starting the painting), establishing it in its values and textures, both in contrast and richness, developing the painting from combinations of it and

color studies, occasionally checking the forms in color set in their planes in space in the model.

The models are made of plastilene, not quite in full relief. The forms are bent and twisted to get the light and dark effect desired. One might say they are in optical planes close enough together to facilitate matching of colors at nearer distances than in nature. Bent planes such as skies refract the light from a surface closer to adjacent objects thereby making it somewhat easier to hold certain relationships.

After I have completely modeled the subject I paint it all white with a mixture of shellac, alcohol and titanium oxide, resembling a milky gesso—more toward the creamy side. This hardens and prevents the oil in the plastilene from turning the paint (subsequently applied) yellow. When I expect to use the model longer than a month or two I apply several coats of this insulation.

Naturally before beginning the model I have conceived my picture quite completely. For the most part I conceive the idea in sketches and without much concern for detail, begin the third dimensional model in a large way, trying to simplify and functionalize the idea in form and design as I have said. It is my practice first to make a lithographic study of the subject. This serves as a value study and as a means for developing detail.

When the insulation on the model has dried I paint it in local and transitory colors with the gradations and effects desired in the picture.

Before me as I paint is the complete set-up of the panel: the model, my drawing, actual color notes—all at easy reach. I bring into my studio such objects and bits of nature as I can use: plants, flowers, branches, pitchforks, scythes—whatever of a movable nature is in the picture.

The palette is placed rather lower than the usual one, I should think, actuating a freer arm use and enabling



Photos by Henry Goode

Looking at the Sunshine
by John S. de Martelly

knowledge today is a matter of constant practice in the use of such theory and backgrounds of color complements, of depths and values, in color opposites, and with the ultimate aim of lacing them together in unity. (This is a decided reason for developing the use of a third-dimensional model.)

The mixture of egg to water (either for underpainting or the direct method) is preferably toward the thin side for preliminary painting so as to work from lean to fat—one-third egg to two-thirds water—and, as the painting develops, increase the proportion of egg until ready for the glazing. This can be done straight through as tempera and glazing with a heavier mix of egg and water; completing the painting by a still further application of it all over the painting instead of varnish. When completely hard, rub lightly with a soft cloth and polish.

I like to keep as thin an underpainting as I am able in order to facilitate the weaving and lacing back and forth of transparent and opaque colors. By the time I have glazed back my last—and I use many glazes—I have not too thick a paint quality.

For the final painting, one can use completely transparent colors on the toned underpainting. Or it can be built up in direct painting. If opaque underpainting has been used, thin transparent colors can be applied over them and vice versa until the form and design begin to place themselves in color and hue, and fit into their place internally in the picture as a whole. Through the means of weaving and lacing, enriching colors within colors, opaque on the transparent, transparent on the opaque, deep values and rich colors are obtained. The same method can be employed with the oil glazes substituting the emulsions for egg tempera to get further projection of color forms.

The oil glaze is generally a warmer transparent color on top of a cooler color. (Oil glaze: equal parts of sun-thickened oil and damar or mastic varnish—broken down with rectified spirits of turpentine.) Cool colors are much more often of an opaque nature. Even emerald (viridian) green, being one of the coolest of all greens, is somewhat of this nature. There is an ever-present inky look using cooler glazes on top of warm colors. After all, we do not use sunlight on the end of the brush for colors, so we must get used to the unfriendly and friendly coefficients of the refracted color, and terminate its value from usage.

Then we see the reason for the cooler side in the development of our picture from the start. However, the underpainting can be both warm and cool.

In underpainting I have, at times, used both an oil medium in the foreground and tempera for the middle-ground or distance. It is possible to do both. However, one should begin the preliminary practice of a sound and straight tempera approach from purely transparent

the handling of everything more easily. It is a large square of heavy plate glass, half the surface ground with fine abrasive (ground glass) to permit the grinding of finer glazes or colors which resist mixture and are not easily mixed on the smoother surface. At no time, however, do I actually grind finer the particles of color or pigments, save to force the mixture with the egg-water, emulsions, and oil varnishes. For this purpose a fine trowel palette knife can be used (a light weight or small muller—glass or stone; if stone, a hard one). The muller is most generally used for the dry color to mix it thoroughly into the oil glaze or emulsion for glazing purposes, as the occasion warrants. If the transparent tones and color seem not to have the desired brilliancy, it generally means that they were not forced into suspension or solution by such a method, at least, not enough so. The degree to which color is ground today, is, for the most part, many times finer than that of our predecessors. It is not illogical to say that their state of purity today is gradually freeing them from their ancient, less purified ancestors, and their individuality is somewhat affected and reduced before we get them. In order to compensate for this, I use the dry colors and dip the wet brush into them, mixing them on the palette and grinding them out only when they refuse to mix. I do not say the system or practice cannot be explained away, but I do say the examples of the finished product have achieved a favorable brilliancy. Time will still help us to decide.

The underpainting is begun according to the need of the colors to be placed over it; more generally cool than warm. Draw as in a wash drawing, the tones and values more to the light side, however, gradually developing an underpainting comprehensive of the form the painting is to assume—guided for the most part from the painted wax model. To work in terms of our color

THE HEAVENLY WASH

John S. de Martelly

Below is a photograph of the model which played an important part in the painting of this picture. The artist also developed this study through lithography as with "Looking at the Sunshine" on the preceding page



Photos by Henry Goode

tones, building up thin coat upon coat to a satisfying richness. The next step would be the additional use of white, then the overlaying of opaques upon the transparents, as in scumbling and drybrush technic—then into the emulsions, working in the same manner. From this practice using thin linseed oil as medium thinner for the emulsion instead of water—thus arriving at the emulsion glazing by using this thinned mixture transparently and finally the oil varnish glazing. Previously

glazing the tempera with tempera glazes, the emulsions with emulsion glazes. Egg tempera being a medium of considerably higher key than those of oil bases, oil bases giving a richer, darker depth by contrast. The combination successfully aids the painting in its ultimate aim.

Before the final varnishing of the picture, a protective coat should be applied to the finished painting. It is called an insulation, protecting the picture and enabling the process of cleaning the picture in the future. For the insulation use the liquid settled from the beaten whites of eggs, poured into a jar. Paint it on with a fine brush.

The varnish then is applied in thinly brushed coats. One well done will equal any number of uneven coats. The picture should, of course, be quite dry—allowing a month, at least, in an even temperature and moderate warmth—to give such action a good chance. The varnish is the same as that used in the oil glaze. The warmth and golden appearance of mastic is at times not as desirable as the less golden appearance of damar. However, that is optional. It should be broken down to proper consistency from the thick state with the purest of turpentine, highly refined or rectified. One can use more turpentine for the thin varnish covering if the occasion arises. A separate bottle for just that purpose can be put aside.

The picture is now finished and left to dry slowly,



Photo by Hahn-Millard

UNDERPAINTING FOR "THE VET" BY JOHN S. de MARTELLY

preferably in a room as free from dust as possible.

If a mat appearance is desired it can be achieved with a coat of wax (virgin bee's wax dissolved in turpentine) rubbed on, brushed in, and then polished. However, the surface will have to be kept constantly free of dust and ever so often polished carefully with a soft cloth or flannel for polishing silver.

I have tried to point out here a simple way of describing the elements involved in the media of egg tempera and oil: the structure of the media used by the great Renaissance painters and their great patriarchs before them. I have not laid much stress on the formulas for the different emulsions for they are many and varied. The emulsions from the countries north of the Latin countries will be found to be leaner than the ones used by the Latins in the warmer countries. One can rest assured that the climatic conditions where either are found merit the usage of them.

Practicing with them and becoming conversant with them will aid the selections of them, and through a systematic practice thorough knowledge may be derived. The exceeding elasticity of the emulsions, in being able to use both water and oil in blending or building up colors, is alone a value not to be lightly thrown away.

About the Artist

John S. de Martelly was born in 1903 in Philadelphia

and received his early training there under Daniel Garber, Albert Spencer, Hugh Breckenridge, Arthur Carles, Charles Grafty, Henry McCarter, and Robert Austin. After that a European training, largely devoted to the development of his craftsmanship and graphic arts. Under the best masters in Florence and in London (Malcolm Osborn in London) he studied etching, engraving on wood and copper, and lithography.

Upon his return to America he came under the influence of Benton, who was instrumental in his appointment as instructor in Graphic Arts and Illustration in the Kansas City Art Institute. Like Benton, Wood and Curry, de Martelly has identified himself with the Middlewest and has been winning prizes and recognition for his paintings and lithographs. He is represented by the Associated American Artists' Galleries in New York.

★ ★ ★

Next month Peppino Mangravite will be presented in a feature article in AMERICAN ARTIST. Mangravite is one of America's most distinctive painters; through his work, his writings and his teachings he is exerting a constructive influence upon contemporary art and artists. A retrospective exhibition of his paintings is now being shown at the Art Institute of Chicago.



WHO CAN RESIST *Samuel Chamberlain*

Well, anyhow, we can't! We're Chamberlain fans and when his new book "France Will Live Again" came to our desk for review, we forgot all else for an hour and turned page after page of his inimitable drawings and etchings of picturesque spots in Old France.

Now, because this volume is a collection of over 100 etchings, lithographs and sketches by such a master as Chamberlain it is the best possible instruction book for those who love to go into the highways and byways with pencil and brush. For that reason we have secured the author's permission to reproduce a sampling of his art on these pages.

Another feature of the book which makes it especially valuable to students is the collection of 100 photographs taken by the artist himself during his wanderings through France. Selected and composed



The Country Road—St. Firmin (Ile-de-France) Etching by Samuel Chamberlain from "France Will Live Again"

with an artist's eye for the pictorial, these photographs will serve as admirable subjects for the student of sketching who can turn from his study of the drawings and etchings to similar photographic subjects which can be rendered under the inspiration of the master.

As affirmed in Donald Moffat's introduction, "You would have to look hard to find a man better equipped than Samuel Chamberlain to make a book of this kind; he might have been designed by nature and training for the job. Many men and women—including many artists—have exposed themselves to Europe over periods much longer than the fifteen-odd years he spent there, and brought back nothing comparable, in work and knowledge, to show for it. Chamberlain merely took the whole of France for his *atelier*; in it he won not only his present distinction as an etcher, but something else almost equally significant from the artist's point of view: a profound and sympathetic understanding of France and its people and their way of life. . . .

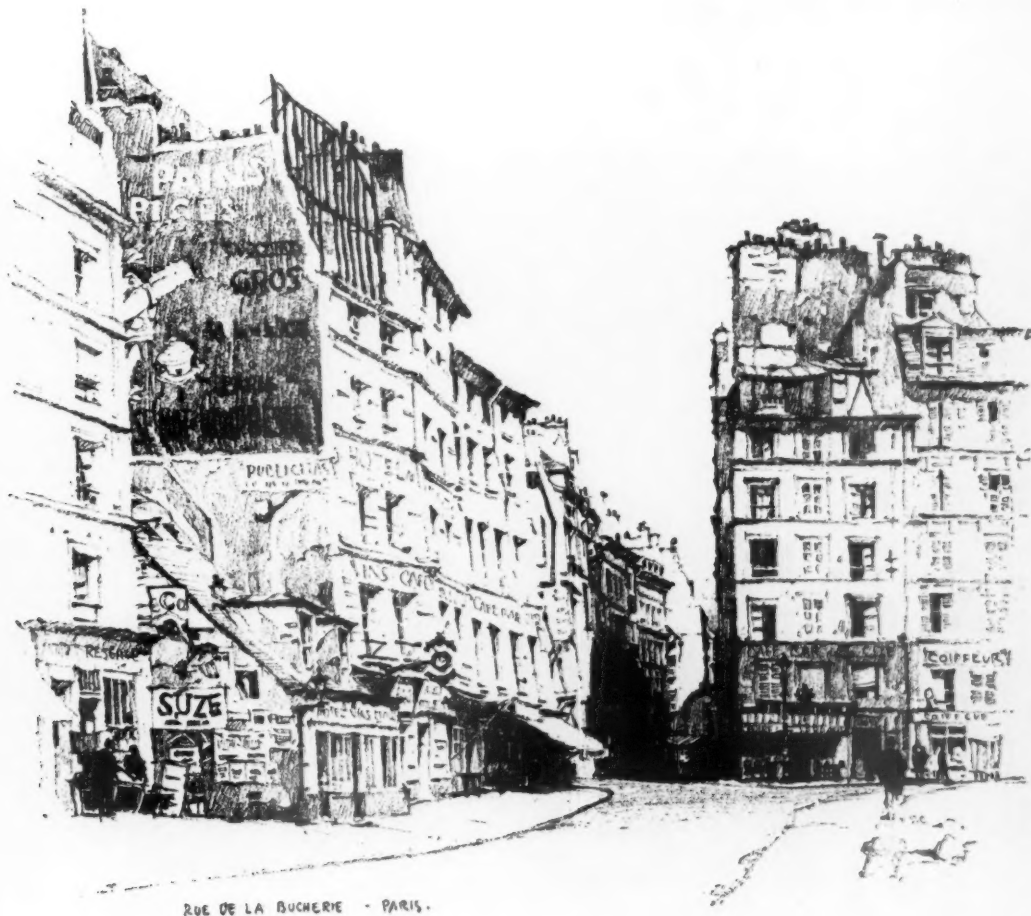
"Chamberlain knows France, inside out. He has observed it through a humane and civilized eye, portrayed it with an artist's hand; and here he has chosen from his portfolio a characteristic record of remembered beauty."

Samuel Chamberlain who loves old New England as well as France has recorded its historic buildings, quaint fishing ports and pastoral landscapes with his camera as well as his etching needle. Collections of these photo-



graphs have been brought together in a number of books published by Hastings House. We mention them here because they are full of good subject matter for sketching.

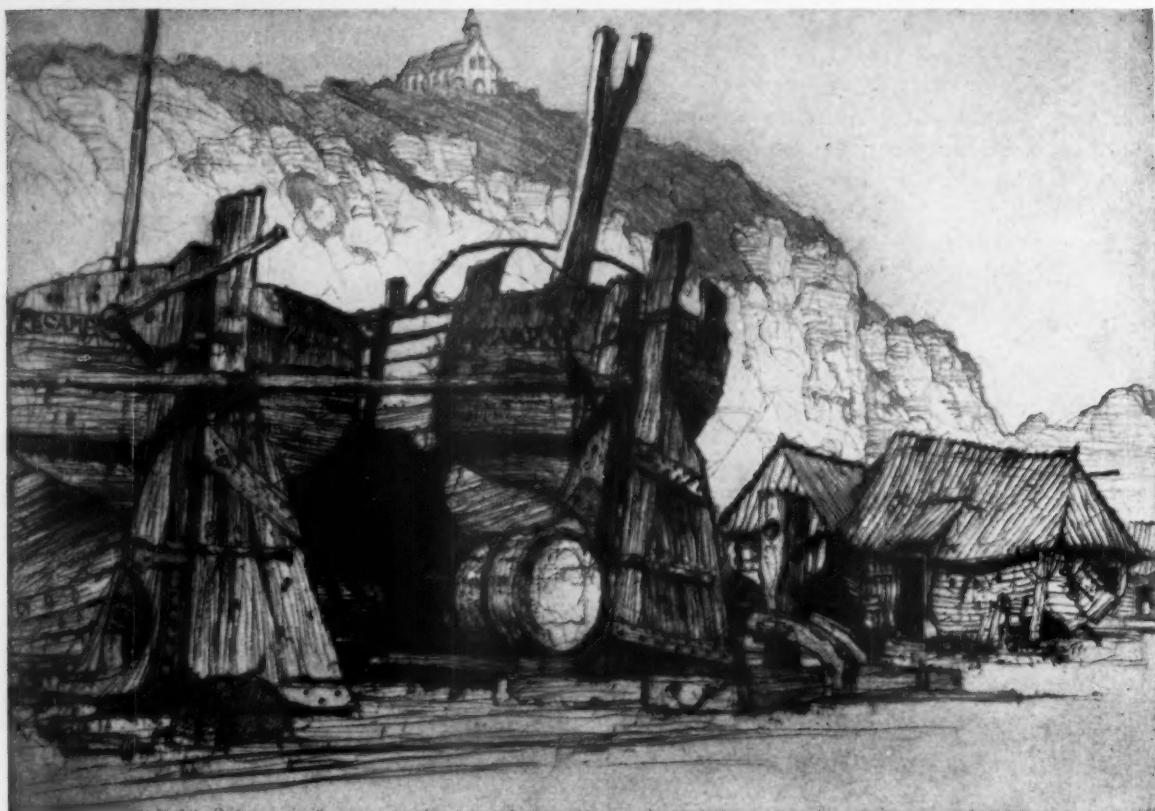
Above: Pen Drawing
of an old French Windmill
by Samuel Chamberlain



Left: Pencil Sketch
Rue de la Bucherie—Paris
by Samuel Chamberlain

Both drawings from
"France Will Live Again"
Hastings House

RUE DE LA BUCHERIE - PARIS.



Sailors Home from the Sea—Etretat (Normandy)
Etching by Samuel Chamberlain from "France Will Live Again"

Alsatian Back Yard—Riquewihr (Alsace)
Photograph by Samuel Chamberlain from "France Will Live Again"



Printmakers

IN A BERKSHIRE HAY BARN

BY STEPHEN LEE RENWICK

Photography by Robert McAfee

It used to be a barn before Ernest W. Watson and his wife Eva Auld Watson looked upon its weathered walls, saw them transformed into the English half-timbered house which is now their summer studio home. That was in 1922. How long the old barn had stored the hay from its surrounding acres not even the oldest inhabitants of Monterey can guess. Its ancient timbers of oak, chestnut and ash point to days when the builder had to be a good hand with the axe.

On the August day when the Watsons first explored the structure, they were thrilled to discover that every timber was as sound as on the day of the barn raising, and to find the interior sweet and fragrant from innumerable harvests—the barn had never been used for any purpose except the storage of hay. From the hour of discovery, the barn was theirs, along with its surrounding meadows. It was christened "Greywold"—*Grey* for the weathered walls; *wold*, the English equivalent of "an upland meadow."

The Watson's were their own architects. They left the timbers as they found them and ingeniously adapted an old plan to the needs and comforts of a modern home. The metamorphosis has left no trace of the building's rugged origin except for the lovely



Brainard

The heading sketch shows the Berkshire Hay Barn as Ernest and Eva Watson discovered it in 1922. It stands in a meadow in a wooded valley in Monterey, Mass. Now, transformed into a studio home it looks like an old half-timbered English cottage.

In the living room the hand-hewn beams of the old barn trace a pattern against plastered walls. Many a team of horses has stood where now we see the hearthstone of the broad fireplace.

In the studio, the print-bench with its marble top and printing press is the spot whence came those color woodcuts which are to be seen in many a museum collection



Brainard



timbers which weave a warm grey pattern upon the plastered walls of the interior. The exterior of grey stucco is anchored to the soil by a huge fieldstone chimney, which, by the way, is as magnificent a bit of stone craftsmanship as you are likely to see anywhere.

I could devote a long article to this unusual house in western Massachusetts, but as the object of our pilgrimage is the studio and what transpires within, let us step from the large living room under the beam (at the right of the fireplace in the photo) which separates the domestic from the professional.

The entire north wing (nearest in the picture) is devoted to the studio. The room, except for a balcony, is open to the rafters and is lighted by large french windows on three sides. Facing us as we enter, and placed under the north windows, is a bench-like structure which supports an eight-foot marble slab and a printing press. The slicked-up view here shown serves merely to give an architectural impression; it is quite unlike its appearance that day in

The Watsons, in the midst of printing a large edition, pose for the photographer as they inspect piles of finished woodcuts

early September when I visited it. At that time the Watsons were working on an edition of several hundred color woodcuts, prints from a set of Mrs. Watson's blocks—Ernest and Eva always pool their skills when their blocks are ready for printing. For the printing of this commission from a New York dealer they had engaged the services of a local boy to man the press. He made the third in a sort of assembly line. Both artists were inking the blocks, Ernest was laying them down on the sliding press bed ready for printing.

Although only three blocks were needed for this design, two or more colors were being applied to each block. That brings me to a point which is particularly interesting—the manner in which the Watsons ink their blocks. That of course accounts for the individuality of their technic. I refer to color gradations, the gradation from dark to light and the blending of one color into another.

Let me lead up to this from a review of the simplest kind of color printing illustrated by the still life diagrams below. To print that design required three relief blocks. In Fig. 1 the red plate would have sections cut out to accommodate the bowl and goblet. The printing of Fig. 2 is just as simple but we have a different distribution of the colors. The red block is used to give the bowl and goblet red bases and to introduce shadows. The pattern of the bird on the plate might be pure blue, the bird being cut out of the red plate to leave white paper to receive the impression. If the pattern is not cut out of the red plate the bird will be purple. It can be orange if the bird is put on the yellow block and printed over the red plate. The liquor in the goblet might, by the overlaying of the colors, be orange, green, purple or a muddy hue produced by yellow overlaid on purple. It could also be pure blue or pure red. Thus we have the choice of seven different kinds of beverages, including yellow. We can make it eight if we put the liquid only on the blue block. What is to prevent our choice of *any color whatsoever* for that



liquor? The relief area that prints it is separated from the blue bowl area and it is a simple matter to ink it with another roller charged with a different color—any color. "And still you haven't exhausted the resources of that design," Mr. Watson reminds me. "Don't forget the order of printing. Blue over yellow will not give the same green as yellow over blue. It makes a difference also whether your first color is wet or dry when the second is applied. And don't overlook the possibility of employing some relief areas for the *removal* of color. For example, print the red plate first; put the bird on the blue block but do not let your blue roller touch it—the areas are separated. The clean bird will lift off color from the red and leave its pattern in a lighter red." "Is that all?" I asked. "No," replied Watson, "there are still other factors which might

account for subtle differences, but I think we had better stop here. By the way, for the student of color printing I suggest taking a simple design like this still life and exhausting every possibility allowed by three relief blocks with flat inking. Before getting into gradations one ought to know both the limitations and the possibilities of flat inking."

That brings me back to my starting point—gradations. Examine prints by either of the Watsons and you will see to what an extent their work is characterized by gradations. Those gradations look mysterious, not to say tricky. "The principle is simplicity itself," said Mrs. Watson, as she sketched the diagrams 3 and 4. "Start with the roller as in 3 and zig-zag back and forth thus (zig-zag lines). That will give a rather abrupt gradation, the roller soon discharging its color on the down end and piling it up on the top. When you start with the roller further down on the block and direct

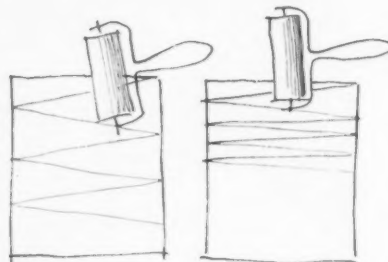


Fig. 4

Fig. 3

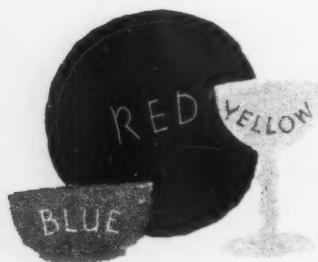


Fig. 1

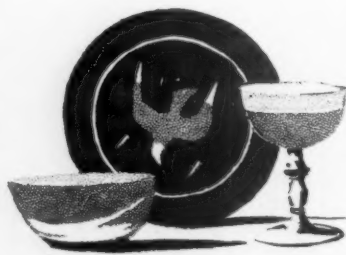


Fig. 2



The "assembly line." Both artists are inking blocks ready for the press which is manned by an assistant

Here we see a graded tone being applied to the block. The color has been nearly discharged from the near end of the roller. The roller ("brayer" is the correct technical term) is about 4 x 1½ inches. American Type Founders



the path of the roller so (fig. 4), the gradation of tone is less abrupt and more extensive in area." Sounds simple enough, but it looks far from simple when Mrs. Watson models a wave with her roller, or Mr. Watson reproduces the graded shadow of a wind-filled sail. Indeed these artists handle their rollers with the facility of a brush. They will pick up a roller and touch it deftly to a detail such as a gull or a horse, "painting" a shadow on the wing or the head or enlivening a color by the addition of a complementary color. Yes, it is painting, painting with rollers instead of a brush! Their prints seem to me to be a combination of relief printing and monotype. In some of their subjects there is considerable "free" inking; in others flat inking predominates.

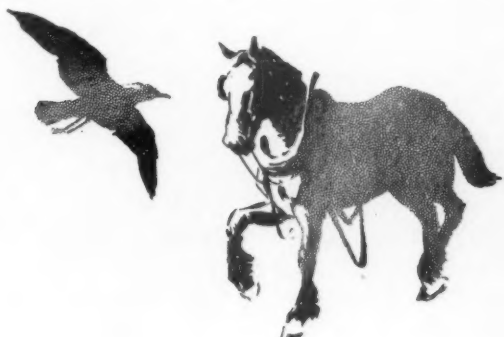
Of course there is precedent for this method—the purist insists upon precedent—in Japanese prints. They often made use of gradations. Theirs were applied with the brush. Whereas the Japanese were profligate with their blocks—thirty blocks for a subject was common with them—the Watsons seldom allow more than six blocks for any design. Usually more than one color is applied to each block, sometimes four or five. So there might be as many as fifteen colors on the slab.

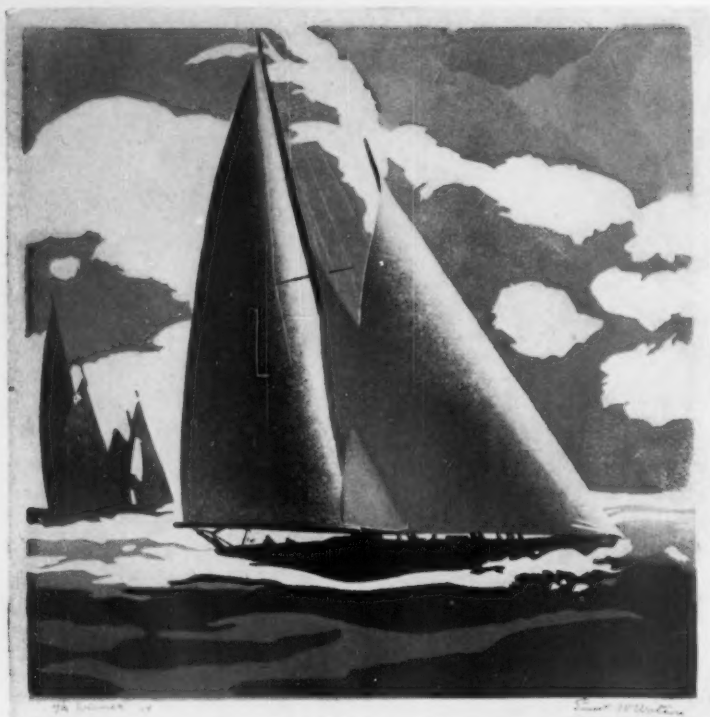
One of the first problems to be solved in color printing is *registry*. The printmaker must find a convenient and speedy method of laying his successive blocks down on the paper—or the paper on the blocks—so that the



Registry of color blocks is accomplished by means of a "finder" seen lying on the print. The block fits into the corner formed by the projection at the top. Note the mark on the back of the block indicating the "working corner"

colors from each block will fit into the pattern where they belong. The Watsons accomplish this by means of what they call a *finder*. This is a quarter-inch-thick piece of wood about 2½ x 10 inches, with a projection at one end as shown in the accompanying photograph. All that is needed is one straight edge and one corner. Two "windows" are bored in the finder and each is covered—on the under side—with transparent pyralin. In the center of each window the pyralin is pierced with a pinhole. These pinholes allow the printer's pencil to make two registry dots on the paper which serve as a guide for replacing the finder as successive blocks are laid down on the developing print.





"The Winner" Color Woodcut by Ernest W. Watson

The color gradations explained in the article are seen in the shadows on the wind-filled sails. This design was printed from five blocks and thirteen colors—blues in the water and upper sky, yellows in the sails and clouds. The print is about 10 inches square

Now the question arises, "How are the several blocks engraved in the first place so they can be properly registered with this finder?" Evidently the whole registry problem begins when the artist is about to engrave his design on the second block of the series. For this he employs the same finder. And at this point we come to the process of *offsetting*. Mr. Watson has made a diagram to show just how offsetting—and the finder—enable the artist to *work-up* his pattern on the successive color blocks.

The demonstration design shows three color values—a three-block job. The design is drawn or traced (in reverse) onto the first virgin block and the areas which are to print the lightest tone are brushed in with india ink (1); then the background is cut away leaving them in relief. (Watson says it is always easier to engrave when the relief areas are in black.)

The engraved block is then inked and a print (o) made on a piece of unprinted newspaper. (Coated paper won't do.) Before lifting the block from the print, place the finder against the left edge and top corner of the block and with a sharp pencil make registry dots through the two windows. (These dots are seen in diagrams o and y.)

Remove block #1 and insert block #2 in the finder. Remove the finder and slide the job under the press. Under considerable pressure the impression on the paper will be *offset* to the virgin block which will carry the second color. Now you can draw in the relief areas on this block (the black roof shown in 2) in their exact relation to the design as started on block #1.

After engraving block #2, you must make offsets

from both #1 and #2 onto virgin block #3. Take a fresh piece of newsprint. Make a print from block #1 as formerly. Replace the finder on the print and lay block #2, inked with a contrasting color, down over the first imprint and put in the press. You now have an imprint from both blocks and from it you can make an offset to virgin block #3.

The design for block #3 (the two shaded walls) can now be inked-in and engraved. If the offsetting has been accurate the blocks will be in registry for proper printing. Sometimes the offset doesn't show up clearly on the virgin block and it can be strengthened by dusting it with what Watson calls "Nubian Talcum Powder"—powdered vine charcoal. As a matter of fact the Watsons always use this charcoal, rubbing it into the inked block with the palm of the hand to dry up the fresh ink so they can work on the block at once.

In the procedure described above there is no overlapping of colors on the various blocks. Quite a different handling is shown at the bottom of the chart. Here the lightest tone is printed under both of the other colors and the areas of block (b) go under those on block (c). This plan of course would give quite a different color effect in the print. But the point to be noted here is that this overprinting of colors avoids the awkwardness of effect when two colors just meet; they are likely either to show a little separation or to give a hard line where they overlap slightly.

Next month Mr. Renwick will describe the press, slabs, rollers, paper and various technical procedures practiced in that Berkshire Hay Barn.

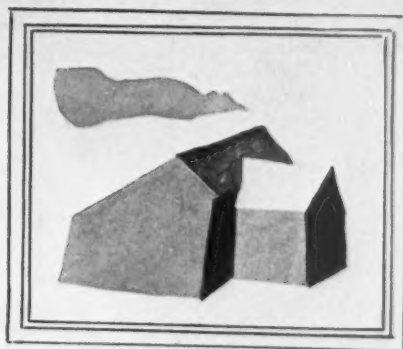


"Desert Roses" Color Woodcut by Eva Auld Watson

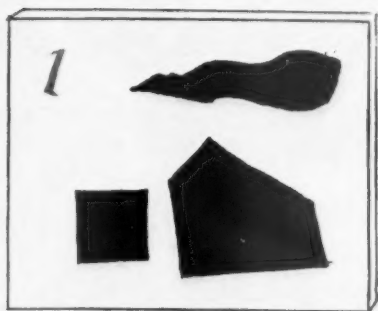
In this print, yellows and reds predominate. There are color gradations on the leaves. The original is about 10 inches square



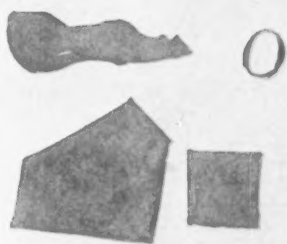
The design in Reverse



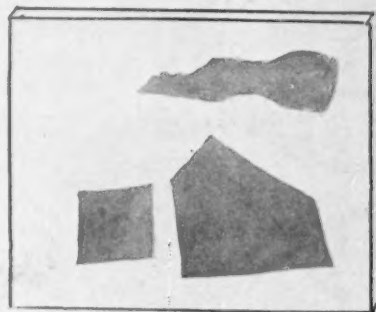
the design



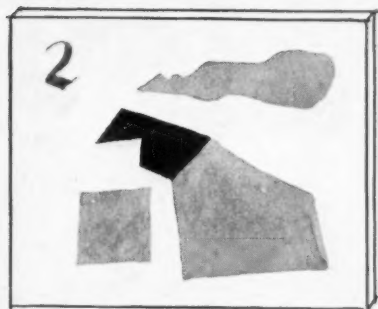
Block 1 ready for engraving



Print from Block 1



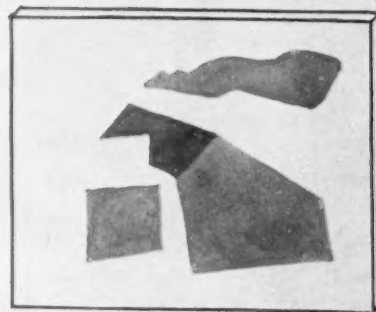
Offset from O to virgin block



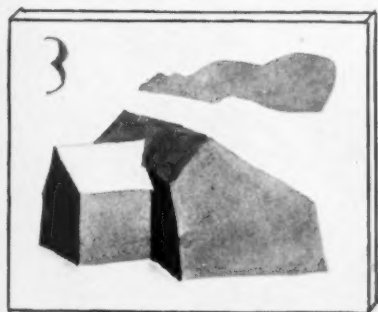
Block 2 ready for engraving



Print from Block 2

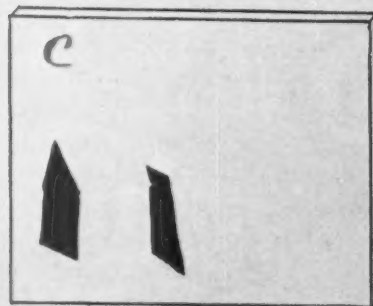
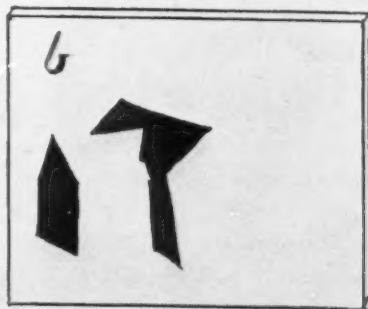
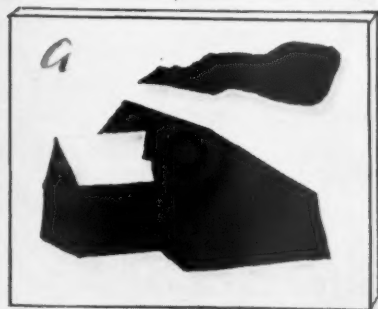


Offset from O and Y to the virgin block



Block 3 ready for engraving

The plan below may be a better handling of the job



Teaching TYPOGRAPHY

WITH
SCISSORS



TYPOGRAPHY AS A CAREER was presented last month in the first of a series of three articles dealing with this increasingly important field of work.

The present article covers the teaching phase, with an explanation of a technic which has resulted in some highly satisfactory work at Pratt Institute, in a second year class in Advertising Design, with only one semester allowed for the entire course.

Granting that a fully rounded course of training for the practice or supervision of typographic work may best be given with actual type and a proving press in the school, or with actual class hours in a printing shop—what may be accomplished without technical equipment or without access to shop conditions and experiences?

If the ground-work and background of typography have been thoroughly covered by the instructor, and a full discussion of shop technics has been given the student, with as much

by MATLACK PRICE

Second in a series of 3 articles on Typography

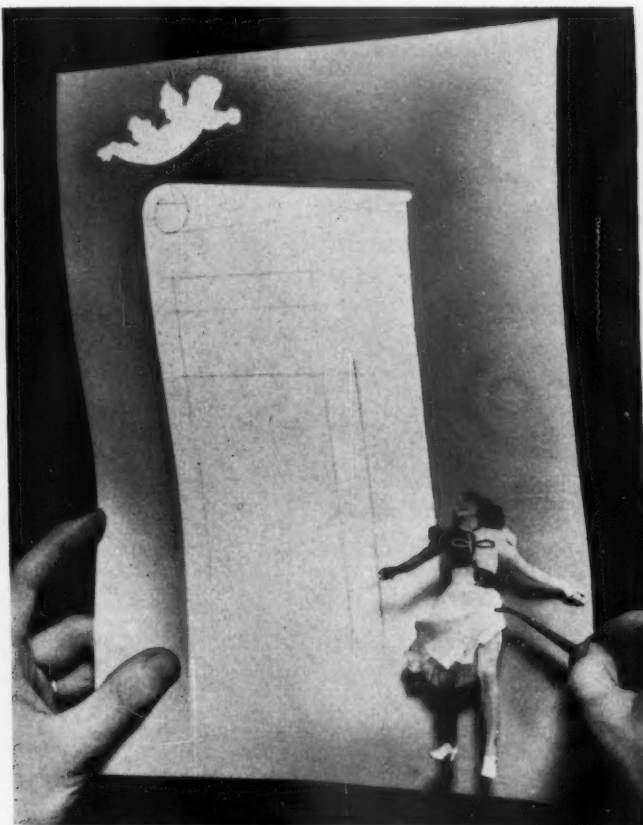
visualization as possible, these may be followed by a method providing unlimited visual experiences, governed by a few realistically practical considerations.

The technic is the simple and elementary one of "cut-and-paste," involving no equipment or materials other than scissors and paper cement, with a reasonably large stack of back numbers of magazines—preferably those which contain plenty of layouts, both advertising and

editorial, where the newer and more effective types have been used.

Problems may be given to cover typical advertising and editorial typography, and these may be executed by the student by cutting out display lines and areas of text type from magazines (or from newspapers, for problems in newspaper layout) and composing these in effective arrangements.

This exercise isolates, thus emphasizing, the design factor, in that it involves, at the moment of creation, little other responsibility, and in teaching-learning practice has been found to give the student great fluency and confidence in typographic expression, as well as resourcefulness in approaching a variety of work, ability to select and combine types from wide sources and, above all, to develop a sense of the *whole* as a carefully studied and organized relation of *parts*. Moreover, and of all-embracing importance, a series of problems conducted in this technic tends to develop the vital quality of *taste*, since whatever taste the student has is here brought to a focus on typographic expression. Discrimination and close comparison in the selection of type styles and sizes is directly coordinated with design ability and taste



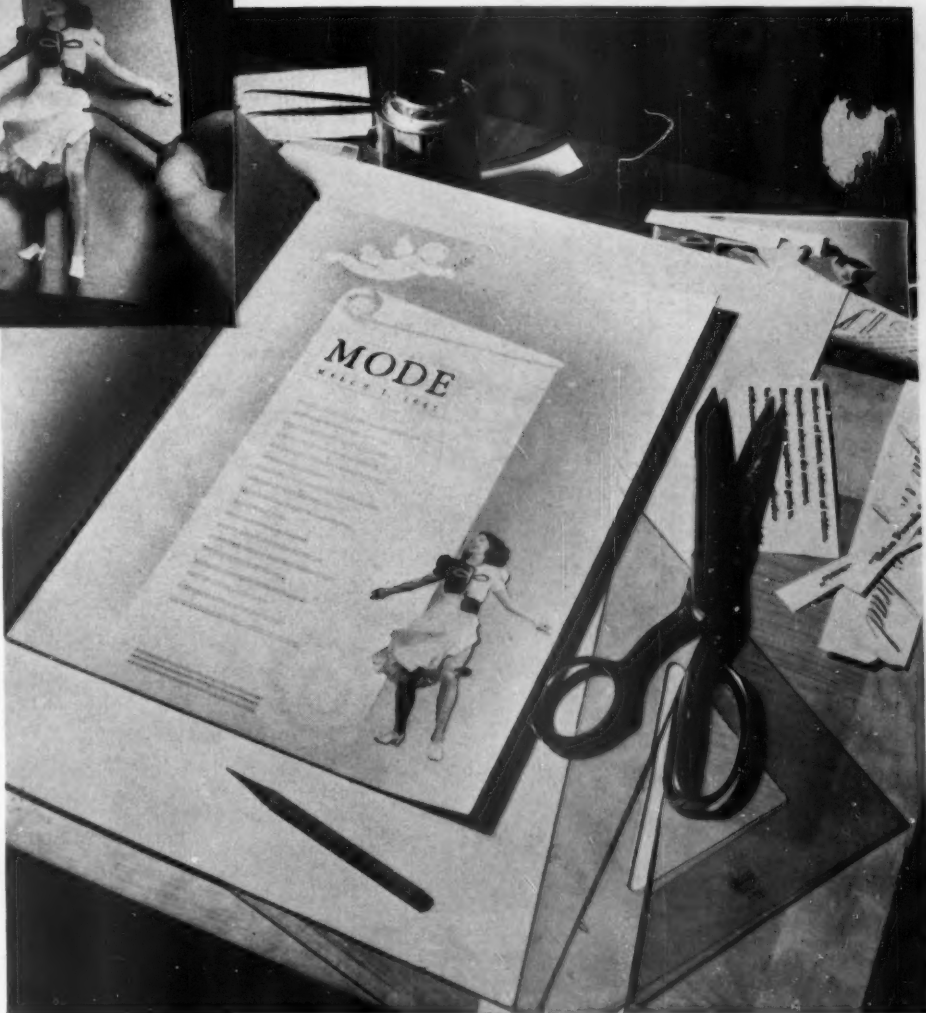
The first step in a cut-and-paste page layout is seen in the pencil rough (left) for the contents page of a style magazine

With a wide variety of cut-out lines of type these are tried for effect, the designer being able to work with a practically unlimited range of styles and sizes before he selects the one which will give his page exactly the right typographic expression

To determine the spaces available for type in connection with illustration, a cut-out photograph (above) is tried out on the completed art work

The finished layout (right) with typographic heading and pencil indication for placement of lines of smaller type. Many typographic layouts, however, indicate small text type with pencil lines, accompanying the layout with a specification of style and size

Photographs by the Department of Photography of Pratt Institute, where Mr. Price instructs a class in typography and the styling of the printed page



in use and combination in a finished product which has every essential *visual* quality of an actual piece of printed matter. No arbitrary rules are either set or observed: emphasis is placed wholly on *how the page looks* as a complete design.

There is no need to confine the exercises to the printed page, and experience should also be given in the typographic design and styling of announcements, folders, booklets, stationery—and even certain types of packaging.

The only danger in the cut-and-paste technic of typographic instruction is one which is easily counteracted. The danger is one of too much purely *visual* experience, making for superficiality—although at the same time it trains for breadth and resourcefulness of vision. If the student is to acquire a properly balanced benefit from the range of typographic experiences suggested, certain technical conditions must be imposed on the work by the instructor. The student would be required to know the *name* of every type face he uses and, in advanced work, the point size. He should also be required to give a clear account of the mechanical necessities for producing any set-up he presents; he should be required to change the spacing and leading of all the type matter he cuts up and re-arranges. This will keep him conscious of the flexibility and interchangeability of actual type, and thus will more nearly simulate work with actual type.

Because the average student may be carried away by the beautiful *appearance* of his finished paste-up he must be brought down to earth by the realistic requirement that he may not submit a page which he would be incapable of putting into *production*—and technically *supervising* if he were practicing typography professionally. This, it is true, requires considerable qualifications on the part of the instructor—but so does the teaching of any subject which is even in part technical.

Because much actual typographic practice is conditioned by limitation in the choice of styles, or by other restricting factors, the student should be taught to deal with this, at the same time that his cut-and-paste experience is giving him a broad view of typographic possibilities and of the creative design aspect of his work.

Every class in typography should, for the reason just given, be faced with a "remake" problem. The instructor gives each student a page from a magazine, the requirement being to cut the page up until no two elements remain in their original relationship—then completely re-designing the page, adding or omitting nothing. This is a stiff problem, because in practice it would be possible to order portions of the type re-set in styles or sizes which might well improve the appearance of the page. It is seldom, however, that instruction so well serves the ultimate best interests of the student, particularly in technical work. Education's greatest betrayal of the technical student lies in its general failure to even approximate, in school problems, the difficulties or adverse conditions which are encountered immediately

the student leaves school and enters professional practice. A problem is conceived along ideal lines, the student is aided and encouraged, and normally performs the work under ideal conditions such as have no counterpart in real life.

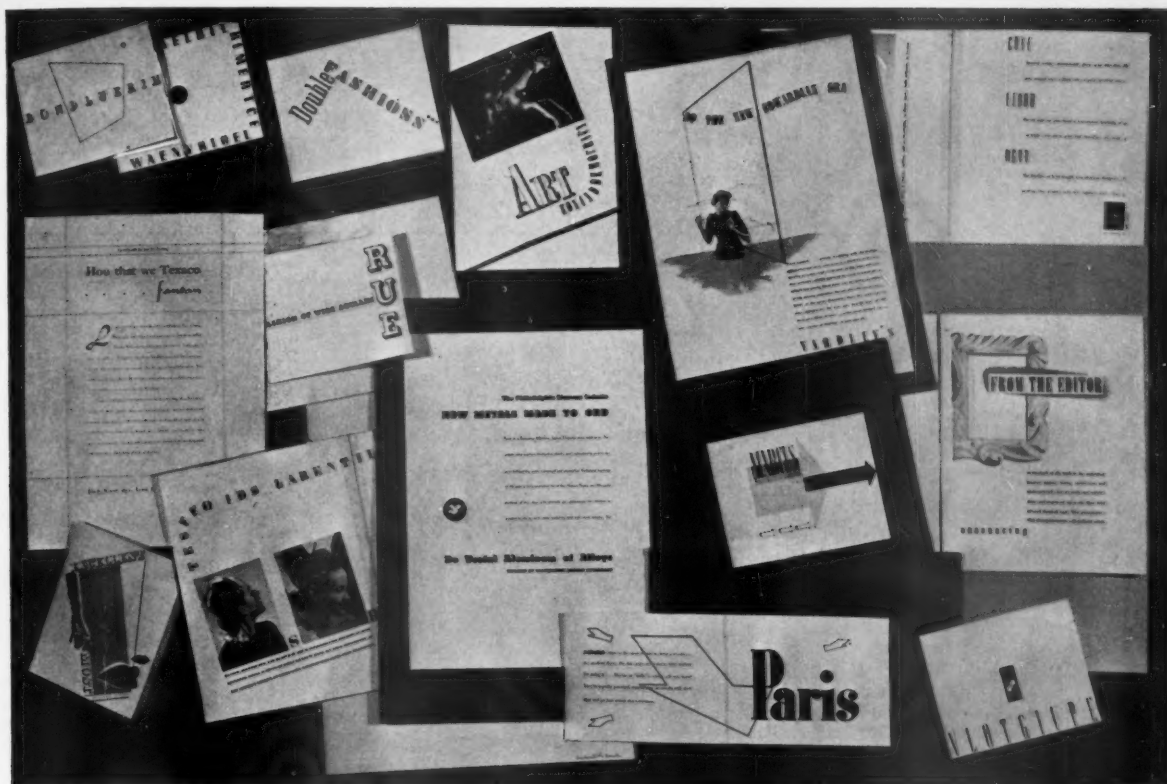
Two variants are here suggested for the remake problem. The student might be taught at least a little of the resourcefulness which will later be expected of him by being required to remake a given and unchangeable set of elements in three totally different alternate schemes. Again, if the instructor does not wish the student to be biased by a page already made, he may cut up a number of pages, select sets of separate elements, each set sufficient for the creation of a page, and present these clippings in "surprise package" form in envelopes. The student spreads all the clipped material before him on his board—and proceeds, with this and nothing more or less, to make a good-looking page.

Three general types of page are recommended, whether the problem be advertising or editorial layout: first the all-type page requiring a purely typographic arrangement; second, the page with type and a photograph; third, an integration of type, photography and art work.

Another very valuable exercise is one which isolates the particular kind of perception and taste necessary in combining two or three different styles of type in an effective and acceptable combination. There are two possible technics, either one of which may be used for this problem. One is the cut-and-paste method, though it has obvious limitations in that it fails to provide the student with exactly the types he would like to combine, since the combination must be exactly "right" in *both* style and size. One of the illustrations of this article shows a first-rate job of type combination by a student who carefully *drew* the types at sufficiently large size to make an accurate rendering possible. The instructor, of course, can make the technic optional, but should point out that if the student *draws* the type he heightens the element of *control*. That is, he is able to use any type he fancies, and show it at any size he feels will be most effective in combination. He also acquires experience in the accurate rendering of a type, as may prove of the greatest value when he wishes to show a type display line on a finished comprehensive "visual" for a client, or on a carefully worked-up booklet cover or package dummy. A really accurate hand-rendering of a type is not only top training in precision draftsmanship, but also develops close knowledge and appreciation of the type-style drawn.

The exercises so far described, valuable as they are for the development of taste and of design ability, would by no means prepare a student for the actual practice of typography at a realistic level where daily routine, in the earlier years of his career, may offer no opportunity for him to make any conspicuous display of either taste or design ability.

Essential training in routine accuracy and "follow through" may be given by furnishing the class with un-



Cut-and-paste typographic designs for a variety of printed matter, by second year students in advertising design at Pratt Institute. The pieces include a number of small all-type "announcement" folders, pages for a "style booklet" and a few designs for pages. The method used allows the student a far wider range of expression in type styles than with the limited assortment of actual types available in school equipment

proof-read text (a page of mimeographed typewriting will do, if actual uncorrected type-matter may not be had from a local printer) and requiring correction and query of every possible error. This will provide the necessary training in alertness, as well as the whole technic of reading proof and using the correct proof-reader's symbols in marking the errors or required changes. Actually, this phase of training should include author's manuscript, corrected and marked for the printer, as well as correction on a set of galley proofs.

One problem should be given requiring the student to make an accurate "shop layout" with type specification, by style and point size, not a finished "visual" layout for an imaginary client, but a technical working-drawing for the printer. This should include the correct cropping and size-marking of a photograph, as part of the layout, perhaps with type stripped over it.

The reader who has followed this outline to this point (including the first article in the February issue) will have sensed that the typographer's training is necessarily of a highly special nature, since he is contemplating work of a peculiarly exacting nature. In this matter of training, the reader will be wary of certain hazards as resulting from inadequate instruction and from the absence of really helpful and instructional textbooks. Of books on type and typography there are many, but most are of a nature too special, too technical or too advanced to be of much practical help to the beginning student (or, for that matter, to his teacher either). For knowledge and appreciation of letter forms in relation to type forms, all the best books on lettering should be studied, since the similarities in type and lettering are more important than the differences, and any real understanding and appreciation of type styles rests on a sound and complete knowledge of traditional letter forms.

The third and last of these articles will discuss the professional practice of typography, with commentary on the work of certain prominent figures in the field and on recent and contemporary style trends in typography.



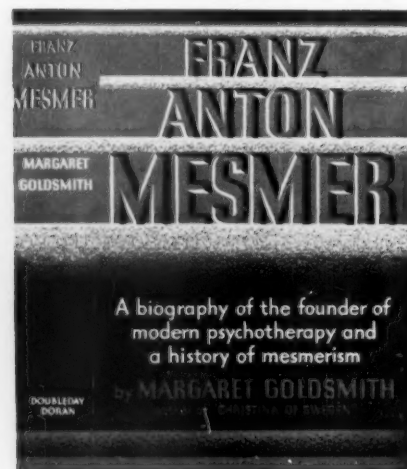
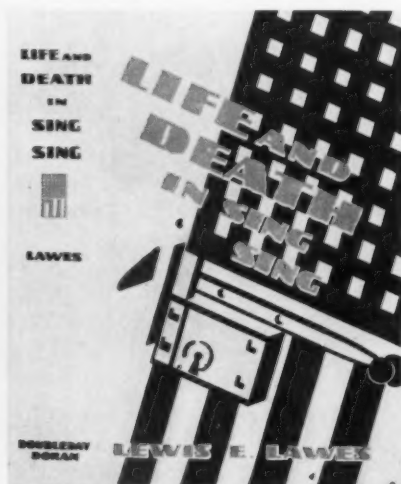
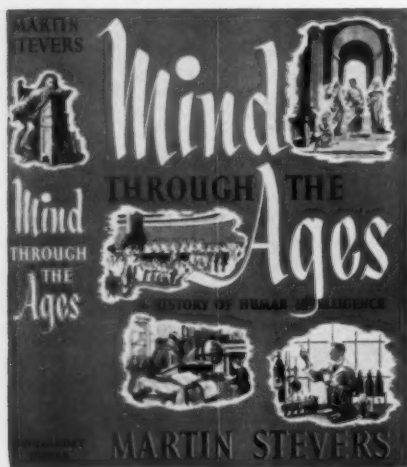
Creative typography in a student-made layout for a modern advertising page



Here the scissors are exchanged for the pen and brush—the student making a careful drawing to demonstrate his taste and skill in combining two contrasting type styles

The Experts Discuss

★ BOOK JACKETS ★



On January 6th The American Institute of Graphic Arts opened its *Book Jacket Exhibition* with a "Trade Book Clinic" held at its galleries where the jackets were on view for a week prior to various showings throughout the country.* Several hundreds of jackets selected by a jury show the trend of contemporary designs in this big packaging industry. Awards were made for outstanding jackets in the following classifications: 1. Illustration Jacket; 2. "Spot" Illustration Jacket; 3. Hand Lettering Jacket; 4. All Type Jacket; 5. Photographic Jacket; 6. Calligraphy Jacket.

The speakers at the clinic were Mr. Van H. Cartmell of Garden City Publishing Co., Mr. Donald Porter Geddes of Columbia University Press; Mr. Joseph P. Merriam of R. H. Macy & Co.; Mr. Ernst Reichl, of H. Wolff Book Manufacturing Co. The first three of these distinguished gentlemen represent the editors and booksellers in the trade. What they think of book jackets is pretty vital to artists and designers to whom we are glad to give the highlights of these discussions which are compiled from stenographic notes. The comments of Mr. Reichl, who is a book designer, complete a well-rounded picture from both sides of the fence.

Mr. Stephan Salter in introducing the speakers stressed the importance of book jackets in the trade book industry and in modern art. He said he looked forward to the time when some museum would collect book jackets.

Mr. Cartmell: Be it understood, first and foremost, I have absolutely no tech-

nical knowledge of printing, engraving or any form of the highly technical work which the Book Clinic and the Institute do. In regard to art in general, I don't even know what I like. I come here frankly by invitation as an editor.

Since my lack of experience makes me particularly vulnerable, I must at least confine my remarks almost altogether to jackets for reprints. I firmly believe that although certain principles apply to all types of jackets, those for reprints present a rather more special and perhaps a more difficult problem than do those for the ordinary trade. Reprints present a definite commercial problem and their jackets must actively contribute to the solution of this. There are two types of reprints: first, the cheaper edition of a prominent book which is well known to the general public (this is not so much a problem, as we stick to the original jacket as much as possible); and second, books almost exclusively non-fiction, which will appeal to a large group of people purely through their subject matter, examples of which are rarely available at popular prices in their original editions, for instance the books on art, collecting, self-education, and what have come to be known as "how to do it" books.

This second class of books, which incidentally makes up the bulk and backlog of our business, has not as a rule the benefit of any individual advertising. The titles are generally by unknown authors. Their reputation, even in the trade, is often limited and sometimes wholly absent. It is therefore essential that such books must catch the eye of the transient shopper. They must sell themselves to him because of the fact

that he sees them while he still has 25c to \$2.00 in his pocket. In other words, the jacket must in itself be an advertisement of the book.

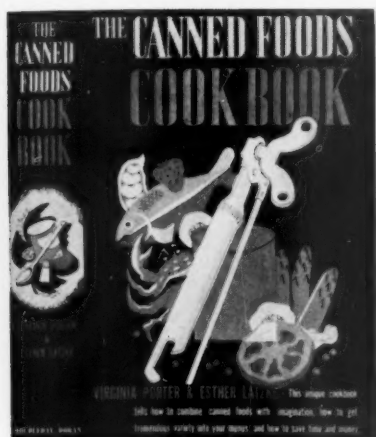
This of course is not true to such an extent in the case of trade publications. How many people do you think have gone into a shop and purchased "For Whom the Bell Tolls" who have never heard of the book or the author before they went through the door? How many people do you suppose have gone into bookshops, let their eye fall on a certain attractive looking book and said, "Oh! What's this? I have always wanted to read a book about a man named "Oliver Wiswell." Not very many, you can bet. There have been thousands of dollars poured into advertising those books, whereas in the reprints we have a pile of merchandise on a table and the person we want is the one who goes in to buy a camera or a pair of scissors or razor blades and sees a large and impelling picture with the title "A New Way to Better Bowling" and, remembering his humiliating 76 of the night before, forks up the necessary dollar as a sound investment against future wagers. This is the kind of fellow we want to catch. First catch his eye and then tell him what he is going to get. It is a somewhat different problem, as you can see, from trade editions of well-known authors issued by well-known publishers.

Reprint jackets must necessarily sell the big books that have no individual advertising and which, unless, as I have said, they are already sufficiently well-known to make the original jackets preferable to any change, must be designed to catch unexpected trade by their eye appeal and by what they indi-

*The Book Jacket Exhibit is available for a small rental fee. Inquire of The American Institute of Graphic Arts, 115 East 40 Street, New York.

cate of their contents. To this end we have hit upon a certain number of "musts" which we believe to be essential.

First, and very definitely foremost, the title of the book must be *legible*. This would seem to be fairly elemental but—strangely enough—a certain number of artists, and excellent ones too, appear to feel that they are working for a mag-



azine page of a Sunday supplement—the kind of drawing in which the problem is to find five faces hidden at various angles in the foliage. There are certain artists, I feel sure, that have missed their vocation in working on jackets and who should now be employed by the government in military camouflage. They make it as difficult as possible to read a title.

I do not like to have all these statements of mine come under the heading of rank assertion and, consequently, would like to illustrate these occasional criticisms with specific instances.

Here are one or two examples of what I have in mind in regard to concealed titles.

Here is the jacket of a book which sold well in reprint. "Life and Death in Sing Sing." If any of you from a distance of three feet can read the title, I will give out some more of these little medals which are being distributed tonight.

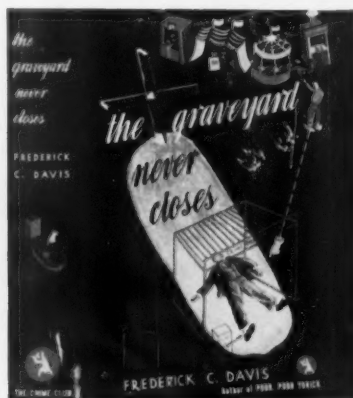
"The Graveyard Never Closes." This is probably an extraordinary example of modern art, but it does not satisfactorily reveal the title of the book.

"Franz Anton Mesmer." This looks like a grave stone. You don't know whether it is the name of the author or the title of the book. Here was a wonderful opportunity for all sorts of ideas, hypnotic appeal—the mysteries of mesmerism, etc. What do we get? A grave stone.

This is my pet of the lot. "Mind Through the Ages." These five fried eggs are illustrations. The title is a delicate bit of camouflage. So much for jackets you cannot read.

There is one further circumstance in regard to the illegible title. Even the

most clear, bold Gothic letters may become invisible if they are placed at the bottom of the jacket. All too frequently in window displays books are placed more or less one behind the other, and in some cases the books are placed on their sides in front of a standing copy. In both cases the prospective customer gazing wistfully through the window



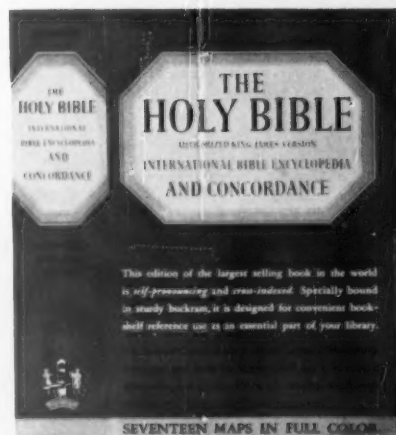
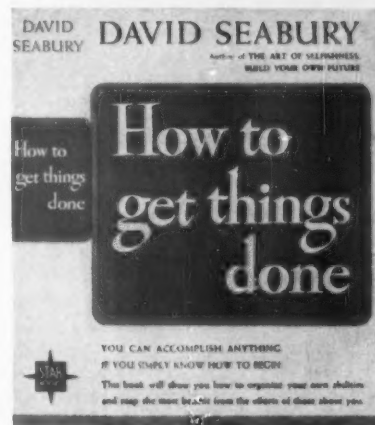
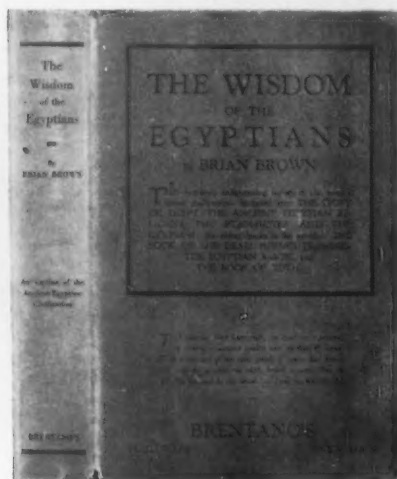
may see the most entrancing picture, but he may be entirely unaware of the title of that particular volume.

A second consideration is that the jacket must be *appropriate*. In this it differs considerably from regular illustrated advertising. On a magazine cover, upon which it is permissible and desirable to have the December cover a nude with a bit of holly in her teeth (or, if necessary, converging upon some other part of her anatomy) that is all to the good and unquestionably promotes sales. In advertising, everything from hot water bottles to ice boxes can be sold by virtue of an appealing feminine face or form, but that does not help in the case of Roget's "Thesaurus" or "The Business Man's Guide to Law." There are occasional instances in the book business in which it seems to me that the jacket is either utterly inappropriate or else misses the real selling feature of the book. Here is an example—the "Canned Food Cook Book." This jacket is a brilliant design, I am told. This is too "arty." Probably nine-tenths of the harried housewives would run right by it. The jacket for this book should have been designed to appeal to a lot of tired and wornout housekeepers. It should have the most forthright and definite appeal possible: a lot of cans piled up, perhaps, or an appealing display of foods with their containers hard by.

As a third consideration, the jacket must tell something as to what the book is about and herein lies a constant battle between the editor and the art department. I never have been quite sure why all artists are so allergic to the printed word. Of course it is obvious that some books need more copy than others and even the most versatile artist will concede that it is difficult to illustrate a rhyming dictionary or a concordance to

the Bible. But the fact that there is no illustration on many of our books does not preclude the necessity for considerable art. Here for example is a jacket of a number of years ago that has a good deal of copy on it. It is flat, stale and unprofitable. "The Wisdom of the Egyptians."

Here are two more jackets, each of



which has more actual copy on it than the first example. "How to Get Things Done" and "The Holy Bible." Both of these are, thanks to the discrimination and variety of the layout man's genius, pleasant to the eye and, I believe, sales compelling. The art of finding variety in

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different sizes and characters of type and a certain color arrangement can take the curse off even a solid block of text.

There are, however, pitfalls in this business of type variety, and it brings up two pet prejudices of mine. First is fancy lettering, and the second is changes of color in a title. Fancy lettering speaks for itself. If it is so fancy as to make the title difficult to read, it obviously defeats its purpose. I have noticed a particularly painful tendency to make T's look like J's and J's like nothing upon heaven or earth. S's also occasionally take amazing shapes.

Changes of color in the title I like less. The title of a book that you expect to sell largely *because* of its title should be a unit—all of one piece. Here (not illustrated in this text) is an instance of a very artistic jacket, the title of which depends upon the distance intervening between the book and the gentleman looking at it. I understand that it was done by one of the best artists in England, but it still shows what I mean. "Journey into Fear." From a distance the title seems to be "Journey," then it becomes "Journey Into" and only from about two feet away do you discover that it is "Journey Into Fear." The title should stand out as a unit. That is what it is intended to do, and tell what is in the book.

For our purpose it is essential not to let a tendency towards "artiness" submerge the character of the book. I am frequently accused of "spoiling the décor." I am not quite sure what this means but I suspect that it means I am guilty of thinking more about the author and publisher than about the artist. I have never understood why it is a more heinous crime to spoil the décor than it is to spoil the sale, and although some may quarrel with me and say that the more superb the art, the more satisfactory the sale, I personally query the point.

I must not take more time and I am really glad that it is running out because anything more I had to say would be over-elaboration and laboring points already expressed. May I simply add that I frequently find that a well-formed letter is preferable to a poor drawing and that economy is ill-advised in jackets. This of course applies particularly to reprints in which the original runs are large and therefore the difference of an extra color or halftone may amount to only half a cent a book. I firmly believe in making the most attractive jacket possible with, first, a true picture of the contents of the book, and, second, a layout that will attract rather than offend the eye.

Neither I nor, to the best of my belief, any of our associates in the reprint field seek to crush art under the heel of the wholly commercial, and I should hate to

leave that impression with you, but if we have to choose between the two there is no question in my mind but that we, in the reprint business at least, must bear in mind that we have a commodity to sell and that in the case of books as well as of drugs the package must be informative as well as attractive to the eye.

Mr. Salter introduced the next speaker, Mr. Donald Geddes, sales manager of the Columbia University Press, which does not have any reprints.

Mr. Geddes: The book jacket has a purpose. In fact I have found 13 purposes that the book jacket has and I would like to pass them on to you.

1. The jacket should carry the title of the book. But we have already had an excellent discourse upon titles and their visibility.
2. It should carry the name of the author. Mr. Cartmell did not say anything about the name of the author, but this is really equally important.
3. It should tell who the publisher is, which is relatively unimportant.
4. It should carry the price.
5. It should carry a blurb.
6. It should give a little biographical material about the author.
7. It should tell something about the publisher's other books. Somehow the artists always seem to forget about the jackets when they get around the corner. But this leaves the publisher some room.
8. It should protect the book's binding.
9. It should attract attention, and this is very important.
10. It should please the author. Nothing is more important than that.
11. It should please the bosses. I don't know about the rest of you but I very definitely have superiors and I want them to like the jackets for purely personal reasons. I like to have the author and the bosses and Nicholas Murray Butler all like the jackets.
12. It should impress the reviewer. If you go into a reviewer's office you will see a pile of books. You will think they are the books he has been receiving for ten or twelve years and which he has not unpacked as yet. Then you will find that they are only tomorrow's books. He takes a quick look and stops where he sees the most color. That is the book he reviews tomorrow, probably.
13. It should influence booksellers.

Nobody has ever been able to correlate best sellers and best jackets. Tiffany Thayer used to say that if your mail order advertising was so good looking that your friends all called you up to tell you how fine it was, then it was no good. Mail order advertising to really

work should look like the things you see on the back of *The New York Times Magazine*, which are not the most beautiful ads in the world.

The dust wrapper was used to cover a very attractive binding, those 19th century bindings. Then the dust wrappers became decorative. Now they have come to the point where they have stopped decorating books and the dust wrapper is the all important thing. What we need now is something to protect the dust wrapper. I dare say before long we will be having dust wrappers for jackets.

(The Oliver Wiswell jacket was protected by cellophane!)

Mr. Salter introduced the next speaker, Mr. Joseph Merriam, of R. H. Macy & Co.

Mr. Merriam: In my discussion this evening I am taking the premise that good jackets do help books sell and that bad jackets do detract from the sales of most books that are unfortunate enough to be covered with them.

There are very few, if any, established principles in the field of consumer buying habits so there are no ready-made principles which I can offer to explain why bookstore customers seem to like one type of jacket and to dislike another. However, I have attempted to correlate my experience and that of my associates into three broad rules which seem to make a fair guide as to what jackets are good and what are bad. If these rules seem a bit elemental I hope you will bear with me until I can show you specific examples of the ways in which even the simplest rules of good taste in jacket design are frequently violated:

1. The jacket must be generally pleasing in appearance. This is a primary principle of good packaging. Any customer paying \$2.50 for a piece of merchandise is entitled to something she can place with pride on her living room table. She wants a perfumed package, not a box of Shredded Wheat. To apply this rule a bit more specifically I would advise any publisher not to put reviewers' comments or other advertising copy on the front of the jacket; not to use a jacket which may shock the customer; and not to use colors which are displeasing to the eye.
2. A good jacket must stand out in contrast to other jackets on similar books surrounding it on the bookstore's counter. Every jacket has to fight for a "looking at" at every retail counter, with those jackets which attract the customer's eye in this competition having by far the best chance of catching his sale. If you wish your jacket to have the greatest possible eye appeal, avoid the obvious colors and the obvious art cliches. Do not always put a corpse and a lot of red blood on the jacket for a mystery

story, or the Union Jack on every book about England.

3. The jacket should convey the theme or the setting of the book, and wherever possible the jacket, when reproduced in the publisher's advertisements, should aid in fixing the book in any potential reader's mind. The publisher's experience with the jacket for "Oliver Wiswell" certainly bears me out on this point.

Mr. Salter: It is up to Mr. Reichl to close this meeting. Fortunately I don't have to introduce him to this audience, for I haven't the slightest idea what he is going to say.

Mr. Reichl: I have had occasion recently to analyze what constitutes a good book jacket. The idea was given to me by a number of artists who had come from Europe. They told me of their experiences: "I have been showing these drawings to publishers and they tell me 'Swell, but not American enough.' Can you tell me how to do an American book jacket?" So I sat down and thought it over and tried to find out the basic rules, conceptions and prejudices which make our jackets what they are today.

Most of the points have already been brought up, but some of them are still to be mentioned. One of the important prejudices is that against the large areas of light background. Books get too dirty in the shops. But with lacquering now in common use, it is no longer absolutely necessary to confine white areas to a small space.

Putting the titles at the head of the jacket is another prejudice, as Mr. Cartmell already has pointed out.

The size of the lettering is quite important, but you have heard a lot about that too.

The shape of the lettering—there have been some interesting disagreements here. The sales manager wants large letters legible for half a mile, and to him that means invariably Caslon, Garamond or Gothic. He is against "interpretive" lettering, and if he lets you use even italics, that is a concession.

The insistence on as much display type as possible is an old, sad story. The mind of the editor, and usually that of the salesman, is a mind which thinks and sees only in words. He has no graphic conception at all. He wants to have as many words as humanly possible on the jacket while the artist proceeds quite differently. He sees first; he wants to give you a graphic impression of the book and put as few words on it as possible. The title, of course, has to be there, and so must be the author's name. If the book has won a prize, that should be on the jacket, too. But frequently, the editor tells you: "Put on the title, the sub-title, the author's name, and about 25 contributors' names, as large as possible. Then there will be

continued on page 32

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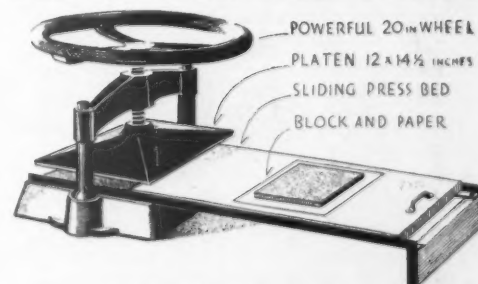


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TEMPERA

BY HERBERT E. MARTINI

PART 3—PREPARATION OF TYPICAL TEMPERA EMULSIONS

The two previous articles established tempera as a distinct vehicle mixture different from watercolor, oil color or any other painting material. From this discussion it became evident that it is the vehicle or binder and not the pigment which distinguishes one paint type from the other.

When the writer studied abroad he attended a school of applied art. This was really more like a painter's trade school, for as much stress was placed on the practical side, the technical execution, as on learning the elements of design. It was there that he made his first tempera mixtures, for that was the painting material used for the prevailing vogue for the treatment of wall spaces, chests of drawers and other pieces of furniture with decorative garlands and arabesques.

The customary practice was carefully to crack an egg so that the shell separated into equal halves, retaining the yolk in one of these and draining off the white by passing the yolk back and forth between the halves. The yolk was then placed in a deep bowl and thoroughly broken up with an egg beater, which consisted of a bunch of a dozen willow twigs about fourteen or more inches long. Then one of the eggshell halves was nearly filled with boiled linseed, and while the egg was vigorously beaten the oil was permitted to trickle in a hair-like stream. After all of the oil had been added, the beating continued several minutes; and then half an eggshell of water was added, just as slowly, the beating continuing. The tempera emulsion was now ready to mix with the pigments and to be used as a painting medium.

As we worked on large wall-sized screens we usually made up a batch of tempera from half a dozen eggs, and, to keep this from going bad for the next four or five days, we added a teaspoonful of vinegar. For work of the quasi commercial type we were doing, the effect of the acidity of the vinegar on certain pigments was not given much thought, but it is our advice on the basis of years of experience that this be left out of all recipes. A batch made up of two yolks gives sufficient tempera with which to execute quite a large panel. If the emulsion is prepared in a clean vessel, with a clean beater, stored in a clean bottle in a fairly cool place it will not deteriorate for several days. Never use a bottle in which a tempera has gone bad, unless this has been boiled out in a lye solution.

In the mixture just described, several variations as to materials but *not* quantities can be made. The linseed may be either raw or boiled or in the form of stand oil. A volatile solvent varnish like damar or mastic, or an oil varnish like copal may be substituted for part of the oil. Poppy oil, because of its slow drying, gives a rather greasy, smeary, disagreeable emulsion to use. Oil alone or with an oil varnish gives a fatty tempera, while with the damar or mastic a leaner tempera results. Fatty emulsions give more depth to pigments, leaner emulsions give lighter, more airy effects.

The yolk of an egg is an emulsion in itself of partly drying yolk oil, water, and an albumen-casein mixture called vitellin as the emulsifying agent. It is a tempera vehicle in itself and can be used as such to incorporate pigments and to paint with. Although Cennini spoke of this as something new, there is historical evidence that the egg was used as a binder as early as the Egyptian era. The chief value of the yolk lies in its emulsification power and the stability of the resulting tempera. The egg can emulsify two to three times its own bulk of oil, but such a rich emulsion would defeat the value of a tempera and would not be a good painting vehicle. Being too oily it would not permit adequate dilution with water, as the oil would quickly separate out. In fact, such a fatty tempera will "bleed" oil in drying. The yellow color of the yolk is not objectionable, as it bleaches out permanently and quite quickly.

There are two simple tests to determine the perfect emulsion. First, it must stand dilution with water, even in extreme amount, without showing separation of its components. Secondly, a drop placed on filter paper or white blotting should not show an oily ring after drying. These tests accentuate two facts in the making of a tempera; namely, complete emulsification by adhering to the step-by-step procedure, and avoiding the use of too much oil.

The white of egg used as a binder is not a tempera. It is simply a glue—an albumen, which dries to a very brittle film. The egg white, however, as an albumen is a fair emulsifier and some artists make up a tempera with it to be used only with white pigments or very delicate light tones. In these emulsions use slightly less oil and varnish than given for the yolk. Remember though, that it will still be a very brittle film and must be painted thinly. Heavy paint-

ings, one over the other, will surely chip.

Many artists prefer the leaner quality of tempera achieved through the use of the whole egg. After breaking the egg into a bowl it is vigorously beaten to obtain a homogeneous mixture before the oil and varnish are added slowly and finally thinning takes place, all in the same proportions as already given for the yolk alone.

In the short space of these articles it would be confusing to clutter it up with a lot of different formulas, therefore, we will give only two others representative of the best types. The important thing is that we have given you the basic principles of the tempera emulsion and how to make it.

Always use correct proportions of related ingredients, follow the sequence of adding the oily part slowly to the emulsifier, and then thin with water just as slowly, all operations carried out under continued, vigorous beating.

Dry, water soluble casein can be dissolved in warm water through the addition of an alkali. The safest to use is ammonia, because this is a gas in water solution, and, after it has done its work is nearly entirely dissipated in heating the solution. The casein is stirred into slightly warmed water in a proportion of one ounce by weight to four ounces of water by liquid measure. Place the vessel with this mixture into a hot water bath, adding a scant teaspoonful of ammonia (not the household kind), stirring continually until you have a thick, turbid solution. Do not let it get too hot or boil. When there are no more lumps or grains, add three to four times the original amount of water. After it has cooled it is ready for emulsification of oils and varnishes in the same proportions as were used with the yolk. Casein tempera dries out to a hard, water insoluble film quicker than any other tempera. Sometimes casein tempera paintings when dry show a grating of very fine fissures. This would indicate that the solution is too concentrated and should be thinned with more water before use. The freshness and method of manufacture are so variable in caseins that only a preliminary test will show that the solution is right. Linseed and casein mixtures yellow quicker and more when compared with egg yolk temperas.

The last tempera is made with gum arabic. Two ounces of this gum by weight are dissolved in four ounces of water by liquid measure: this carried on in a double boiler at moderate heat. When the thick gum solution has cooled,

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VENUS *Drawing* PENCILS

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A—(1) Rock formations and layers indicated by broad, flat pencil strokes with a Venus 2B.

(2) Mountain background illustrated by composite mass of broad Venus 2B pencil strokes, running in different directions according to geometrical forms and layers of rock.



B—(1) Silhouette of dark pine trees drawn first with sharp edge of a flat pencil point (Venus 5B).

(2) After tree silhouettes were drawn, proper deep values were completed with broad pencil strokes (Venus 5B). These are clearly shown at left edge of picture.

The Art Service Looks at the Artist

In the January 1941 number, under the heading "The Artist Looks at the Art Service," Fred Freeman discussed the practices and ethics of the studios through which so much of the artist's output passes enroute to the buyer of advertising art. He had some kind words for the business men who operate these studios, but he voiced his conviction that the studios exploit the artist. His article was one of a series supplied by the Artists Guild, of which Freeman is a member.

Freeman's article, naturally enough, did not please the studios, at least not all of them. Edward H. Freedman, president of Kent Studios Service, and Frank Gurrier of Frank Gurrier Studios, Inc., have written replies which we are glad to print below. We had hoped to hear from the other side.

But upon the merits of the controversy AMERICAN ARTIST has no opinion. We are strictly neutral. Our only purpose in printing Freeman's article and these replies is educational. These discussions are important to us only because they inform students and artists about the art market.—Editors

Mr. Freedman writes:

Your January 1941 issue of AMERICAN ARTIST contains an interesting article by Fred Freeman, in which he takes issue with the Art Service.

Kent Studios Service, Inc., sincerely regrets that Fred Freeman's experiences with art salesmen and art services can be duplicated by those of other members of the Artists Guild, Inc. On the other hand, we are happy about our business contacts with numerous members of the Guild, and we are quite certain that that feeling is mutual.

We find it difficult to determine who is the foremost victim of Fred Freeman's hate: the art service, the commission merchant, the art salesman, or the art director.

The simplest method of reply to the tongue-in-cheek pats on the back and the discrediting compliments to art studios in general would be to reply to the charges of bad faith in the order of their appearance.

Art studios, such as serve advertising agencies, were never catalog houses because they were conceived at the same time that advertising agencies made the discovery that the best way to seek larger appropriations from their clients was to present a whole year's campaign in comprehensive form at one sitting. And, judging by the advertising art that was used in the early 1900's, we hesitate to call that art work the work of "fine" artists, or in any manner equal to the present-day commercial art.

The insinuation that the prestige of art directors went out with the World War brings the query: "What's wrong with Vaughn Flannery, Elwood Whitney, Gordon Aymar, Arthur Deerson, Paul Neuman, Jack Tarlton, Morey Cates, Jimmy Balsch, and many others?" The prestige of the art studio has grown, because the men behind it are experienced, dependable and businesslike. The studio has a keen understanding of what the agency is capable of doing on its own, and what aid it must purchase elsewhere. It understands the inability of the individual artist thoroughly to fill the outside need. Its prestige or dependability has grown in proportion to its ability to fill the gap.

Fred Freeman should know that art is bought today—not sold. The wide-awake merchandising men in the agencies now require that illustrations fit the copy in feeling, as well as in point of idea. That is why agencies buy their art. You can't really sell them any longer. You can merely call their attention to your staff.

The 50-50 break with the artist! That seems to be the big thorn in the side of Fred Freeman. Let us see if we can't clear the atmosphere. Free-lance artists who set themselves up in an office in the city incur the normal expenses of rent, telephone, light, supplies, messenger service, and many other items including taxes. We have been informed by several such free-lance men that their office overhead amounts to about 45% of their gross receipts. When adding a salesman's commission of 25% to the expense list, the artist is left with a scant 35% of his gross income. Those facts are as elusive to the knowledge of a free-lance man as are the hidden taxes we pay to our government. That does sound "rotten" as compared to the 50% break, and the security involved when you place yourself in the hands of a reputable studio.

If you work in a studio, your work is on a 50-50 basis. You receive 50% free and clear of any and all expenses. The studio pays your rent, light and telephone bills, supply bills, does your bookkeeping and dolls up your drawings for presentation. It gives you messenger service, telephone service, pays your salesman's commission, all business taxes (there are about fifty tax reports to make each year), pays for auditing, legal fees, advertising expenses—all of this and plenty more out of the 50% you grudgingly give to the art service. The studio also acts as diplomat between the exalted artist and the sometimes unreasonable art director.

If you work in your own studio, you work on a 60-40 basis, the extra 10% being allowed you in lieu of rent, etc.

On the subject of developing imitators—that disagreeable business can be laid directly at the door of the agency who cannot afford to buy Al Dorne, for instance, and therefore decides to buy

an imitator. We cannot believe that art directors are derelict in their duties because they buy from art studios. It is our opinion that art directors who buy from us know their business; they are very much on the job—judging from their careful scrutiny of our work and the cost involved.

On the implication of a sinister motive being involved when cash advances are made to artists in need of funds: a well-established service can do this because it has regulated its finances for the benefit of its employees and not for the sole benefit of the employer. It is ironical to be accused of malicious practice while engaged in helping those who serve you.

It is a matter of record that artists have had sad experiences with representatives and with art services. But isn't that true everywhere in the world today? Most of our distress can be laid to the short-sightedness of business men who believe they must be shrewd business men, the definition of "shrewd" being the ability to make a business deal wherein they have chiseled the contractor out of his profit.

There is nothing wrong with our capitalistic system; the fault lies with the many shrewd business men who operate under it. Men would live longer, enjoy a fuller life; fewer men would die of heart-failure or be stricken with apoplexy if the motto of all business men would be "never strike a hard bargain."

We should like to remind Fred Freeman that an investigation of any business organization will reveal a very simple basic fact: It will disclose that the characters in the business consist of the man who makes the product, the man who sells that product, and the man who builds and runs the home for that product. These three men should share equal liability and responsibility, and receive equitable compensation for services rendered, for they are dependent upon one another for success. A well organized studio is built on that foundation.

★ ★ ★

And Frank Gurrier writes:

We who operate art services feel certain that Fred Freeman endeavored to tell you his story in an unbiased way. But the facts were not fully portrayed.

We who operate legitimate art services believe that we merit the sincere co-operation of the art director in that we do not attempt to tread on the toes of the free-lance artist, that we have our particular job to do in this "live and let live" world and we try to do it well.

Practically all of us have had our art education, else we should not be qualified to do the job we do. We are not all

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AMERICAN ARTIST all by
myself, it will cost me \$3.00 for
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"working artists" for we prefer our art staff to do the work, or do not fully possess the art talent needed for it.

If an art director has selected a certain free-lance artist to do a job, he calls that artist of his own volition, most certainly without the knowledge or interference of an art service. Assuming that artist is a busy person, he drops his work, makes the call and in due time returns to resume his labor. He has likely lost one to several hours time from the work which brings him his income. Many free-lance artists have found it most advantageous, therefore, to employ the services of a qualified person who represents him to the trade, picks up new work and delivers the jobs, usually on a 25% fee basis, those representatives rarely operating as an art service, but usually with desk room somewhere and the facilities of a person to take calls in their absence. Their overhead is small.

An art service, in the true sense of the word, is an organization of artists internally housed at a certain place, supplied with free space, furniture and materials by the owners of the business who pay the entire overhead including production manager, apprentices and secretarial help. The art service also employs sales representatives who are usually guaranteed a weekly income of some

specific amount. It is the practice of the owners of the better art services to pay their art staff, as well as those they may represent, promptly and long before the business receives payment for the work done by them.

As to the rate of pay understood between the owners of the art service to its art staff and the outside free-lance artists it may represent, it is truly customary that a 50-50 basis exists with the internal art staff, but do not overlook the business overhead explained in the preceding paragraph. Outside free-lance artists represented by them operate on several working arrangements ranging from 75-25 to a 60-40 fee, depending upon how good the artist is and how saleable is his work.

We all know that the art director has only one layout of the advertisement. The ad may embody an illustration, lettering, photo retouching, airbrushing, etc. If he wishes to have a free-lance artist do the illustration and a lettering man do the lettering and a photo retoucher do the retouching and airbrushing, he must get photostats of the layout for each artist, give each the deadline and then hope that all three artists will have their work correctly done and delivered within the deadline date. Unless the illustration is highly specialized and not within the scope of being

satisfactorily done by an art service within his reach, he may assign the entire job to an art service and can usually rely upon them to be "on time." If there is any "touching up" on any or all of the work, it goes back to the one source of supply for correction and re-delivery.

The art service adheres to their specified filing sizes, if any, and certain required billing data which very frequently the free-lance artist does not do. Neatness upon delivery of all work is essential, too. We cannot afford the risk of using apprentice artists on our work. It might mean the loss to us of a valuable account.

In closing, let us say that our net margin of profit is way below the 25% mark, that we earn every dollar that is paid to us and that a new account is not obtained by just "ringing a doorbell," no, we must usually telephone anywhere from one to six times (sometimes more) to get an appointment, then make many repeat calls in person and by phone until the art director is convinced that he will assign a job to us. It may take one day to get some of his business and it may take two years!

So you have your cog in the machinery, Mr. Free-lance Artist, and so do we. Let's all of us work along with a harmonious understanding... always!

In Plain English

EARL OLIVER HURST TALKS ABOUT PLAGIARISM

"Plagiarism—to steal from the work (writing, drawings, ideas, etc.) of another and to pass off as one's own production; to take what does not belong to one." That is the definition given in a dictionary I have at hand. Undoubtedly there are more inclusive and elaborate definitions, but this one doesn't do too badly.

Writers, musicians, and inventors, better protected against plagiarism than artists, have persistently prosecuted infringements on their creations and have eliminated the evil practice in those fields to a great extent. Artists, either through apathy or lack of coordinated effort, or for some reason beyond my comprehension have been so negligent about protective legislation that in their field plagiarism thrives unopposed. This insidious practice has indeed reached an alarming climax when the work of well established illustrators is flagrantly aped and in some cases even signed by the imitator.

A magazine actually gave me the credit line for my plagiarist's work, obviously through confusion—that's rubbing it in pretty deep! I have noticed the work of other men who have been imitated to the point where I, too, was in doubt as to whether the work was by an imitator or not.

Some time ago a model who was posing for me told me she had just come from a studio which was strewn with clippings of practically everything I had ever done. This resourceful artist was copying my types and treatment for use in a window display for a beverage company, a firm for which I, myself, had done considerable work. A few weeks later a friend stopped me on the street and mentioned seeing one of my new displays for this company. "But I haven't made any such illustrations," I told him.

Such things happen not once but often enough to be startling. An illustrator, who has been well established for years, called me by phone one day and apologized for being influenced by my work, probably more than he realized. He explained that he had admired my work so much he was subconsciously influenced by it. Although not familiar with his recent work I accepted his apology, and at the same time invited him to drop in at my studio for a visit. The next day I happened to see a window display that this chap had made; the imitation was so good that at first glance I was startled into wondering when I could have done the job. You know it gives one a terribly spooky feel-

ing to see a really good imitation of one's own work—if an imitation can ever be good. After a few moments my reaction was similar to that of a gold prospector who had prospected for years and after much hard work had finally struck gold, only to find out that while he was away registering his find, someone had jumped his claim.

One more personal experience—A messenger, from a magazine, delivered to my studio a group of preliminary sketches by another illustrator—they had the art editor's O.K. on them and were

The Guild Page



On this page each month the ARTISTS GUILD, Inc., 9 Rockefeller Plaza, New York, will present information relative to conditions in the art market and will discuss the steps taken by the Guild to protect the artist's interests. Pres., Harry T. Fisk, Vice Pres., Warren Baumgartner, Sec'y, Earle B. Winslow, Treas., George Rupprecht.

being returned for finishes. The secretary in that office knew my work well and had sent the stuff to me, thinking it was my work. It wasn't.

Imitation, it is said, is the sincerest form of flattery. Would you feel flattered if someone liked your car so well that he drove away with it?

An illustrator's style, technic, and the types he develops become his distinctive personal trade-mark. Most illustrators are so well known by their style that their signature, so far as those in the profession are concerned, is not necessary. This personal style, when it is a natural development through years of growth in serious work, becomes a valuable business asset and a mark of identification. Just as the various makes of cars are known by their style even though they may deviate somewhat from year to year; a Packard is known by certain fundamental lines of design, and so is a Buick and a Rolls-Royce. And the manufacturer is protected by law from infringements on his designs. The courts recognize the commercial value of such a mark of identity. An artist's individuality certainly has the same value for him, yet there is no way for him to protect himself from inconsiderate fellow artists.

To an unscrupulous illustrator it might seem a big scoop to cash in on another's style, particularly if that style is a practical one for reproduction and is in demand by the buyers. But no really

creative artist is interested in copying another's style. The joy in producing one's own work is one of the greatest pleasures a creative artist can have. The ability and opportunity to express himself is something sacred to one who calls himself an artist.

What can be said of that individual who deliberately signs his name to plagiaristic work and thereby advertises to the world what kind of man he is? His type, however, will blandly look you in the face, shake your hand—if you'll let him—and say, with feigned innocence, "How interesting that we both have such a similar style."

The Artists Guild's Code of Ethics, specifically mentions plagiarism as one of the evils that it does not condone and that it proposes to stop. The Ethics Committee has gone into action, has protested to the buyers of plagiarisms. In some cases further steps have not been necessary; either the work of the imitator is not purchased again or the imposter has been told to change his style, or else! But the attorneys for the Guild have not as yet formulated a method to completely combat this practice, though we are looking forward to legislation which will protect all artists as it has the writers and musicians. Just as soon as enough teeth are put into a law that will make this kind of robbery costly to the plagiarist, it will cease.

There is another angle to plagiarism that ought to be presented in this magazine which goes into the schools; that is its effect upon art students. If this wholesale purloining isn't stopped soon we are going to have hundreds of young artists going into editors' offices with a whole line of imitations of well-known artists, instead of new, fresh and original things the editors are always looking for—selling themselves down the river in order to get started.

If you think this is far fetched, listen to this. Some time ago a very talented young woman who was having a difficult time getting started in New York met me on the street the day one of the imitations appeared in a well-known publication. Almost in tears she asked me if I realized the effect this kind of thing had on thousands of art students throughout the country. I said I hadn't given the students a great deal of serious thought in this connection. "Of course," she said, "the students of illustration all flock to the magazines each time a new issue is out, and check up on their favorites and criticize or applaud as it may be. What happens to them when a flagrant plagiarism like

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this comes out? Remember, they are desperately anxious to get established and they do some pretty serious thinking about it. It is not surprising to hear them say, 'Ah, the way to get started is to pick someone riding high on a bandwagon and capitalize on his success.'

Many fall for that kind of logic—if the individual isn't too fussy about right and wrong. If the conscience is slightly ossified, it is understandable for them to start making imitations instead of original samples.

We all know that to do good work we must be thinking of the subject matter and putting everything we have into it, mentally living the story we illustrate. I can expect to meet the characters in the story I am doing, right on the next corner. They become so real, I feel I know

much more about them than is told by the author. Frequently I read and study a manuscript two and three days before putting down a single line on a board and by the time research is thoroughly made, another day or so is gone. Then sketches are started. I'm not thinking of *how* I put on the medium or what kind of line I'm making, I'm portraying an action or situation and the *treatment* becomes as automatic as the use of words. The *message* is the thing we think about not the *words*.

Many of these plagiarists are artists of ability and could go a long way in *their own right*. In its final analysis, at best they are known to the art world as imitators of someone else. Naturally they can never surpass the person they copy, because they have to wait for him to set

the pace. A sort of parasite, for a kind of questionable, quick success.

Now while I, in common with most of my fellow illustrators, condemn the practice of plagiarism, I think that students while in school might to a certain extent copy and imitate the work of good illustrators purely as a matter of education; copying is one of the best ways to study any work that interests them. That is not plagiarism. But above all, preserve your own identity and insist upon being yourselves. Take pride in your right to think independently, to be original. In the long run you can't adopt a better policy as an artist. Be yourself first and have enough pride to rise or fall on that platform. You won't fall and you will be able to call your soul your own.

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BOOK JACKETS

continued from page 25



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There is one interesting item which has been mentioned several times this evening. It concerns two books very much in the public eye just now: "For Whom the Bell Tolls" and "Oliver Wiswell." But there is one point about those two jackets which has been missed. The jacket for "Oliver Wiswell" was done by Grant Wood, who is not generally considered a commercial artist, and whose pictures command prices not ever paid even to the best jacket artists. But see what the publishers have done with that jacket; how they have used it in their posters, in their advertising, in their displays. No matter what it may have cost them, they have got every last penny out of that painting by Grant Wood, and more. As for "For Whom the Bell Tolls," who of you can tell me what, except title and author, is on that jacket? A very dull and insipid drawing, which is entirely useless. It has no memory value, no display value, could not be used in advertising the book, and the money spent for it, as little as it may have been, was wasted. A simple type jacket would have been better.

Just one more thing may be worth mentioning: how often an excellent jacket is spoiled in the process of manufacturing. I remember particularly one which, a few years ago, was designed in three colors: "Rockets Through Space." It was done in two shades of dark blue with a rocket going up through a deep infinite sky. On the tail of the streaking rocket was a sizzling red dot propelling it and focusing the attention. It made the jacket. The publisher saw it and said, "What, a third color just for that little dot! Leave it out." Which reminds me of the old joke about the sculptor who was asked why he had modeled the General in such a peculiar position. He replied that it had been started as an equestrian statue and then the committee found they could not afford the horse.

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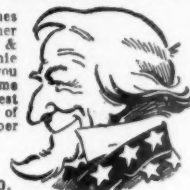
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TEMPERA

continued from page 26

it is ready for emulsification and then
thinning in the same manner and pro-
portions as for the egg yolk. This tem-
pera is the leanest type and gives great
brilliance to pigments, but it is also quite
brittle. This can be overcome to an ex-
tent by the addition of very small
amounts of glycerine or even honey. It is
also important to remember that this
type does not dry to a completely water
insoluble film as the others do. It is best
to paint very thinly with gum arabic
emulsions and protect them with a var-
nish, if they are used for direct painting.
As noted previously it is well adapted
for underpainting.

Some artists have made very successful
blends of egg and gum arabic temperas
to meet their particular technical de-
mands for working qualities. Casein and
gum arabic blends on the other hand do
not work as well, as the brittleness seems
to be accentuated. In the closing articles
we will discuss the kinds of grounds, the
pigments and tools used; concluding with
painting methods.

* * *

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"Glazing with Oil over Tempera Under-
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WINDOW DISPLAY

The window display shown in our photograph has
been used by art dealers in many sections of the
country to promote the sale of the volume *Fashion
Drawing, How To Do It*. This display was created
by Hazel R. Doten and Constance Boulard, the
authors of the book.

This book incidentally is an excellent one—the
only one of its kind to combine the four important
phases of fashion illustration, fashion design, tex-
tile design, and the history of costume. In addition
to their individual art work as textile designer and
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